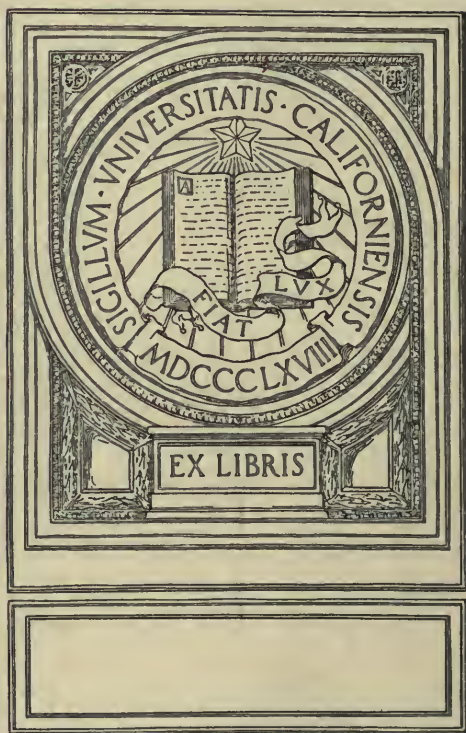


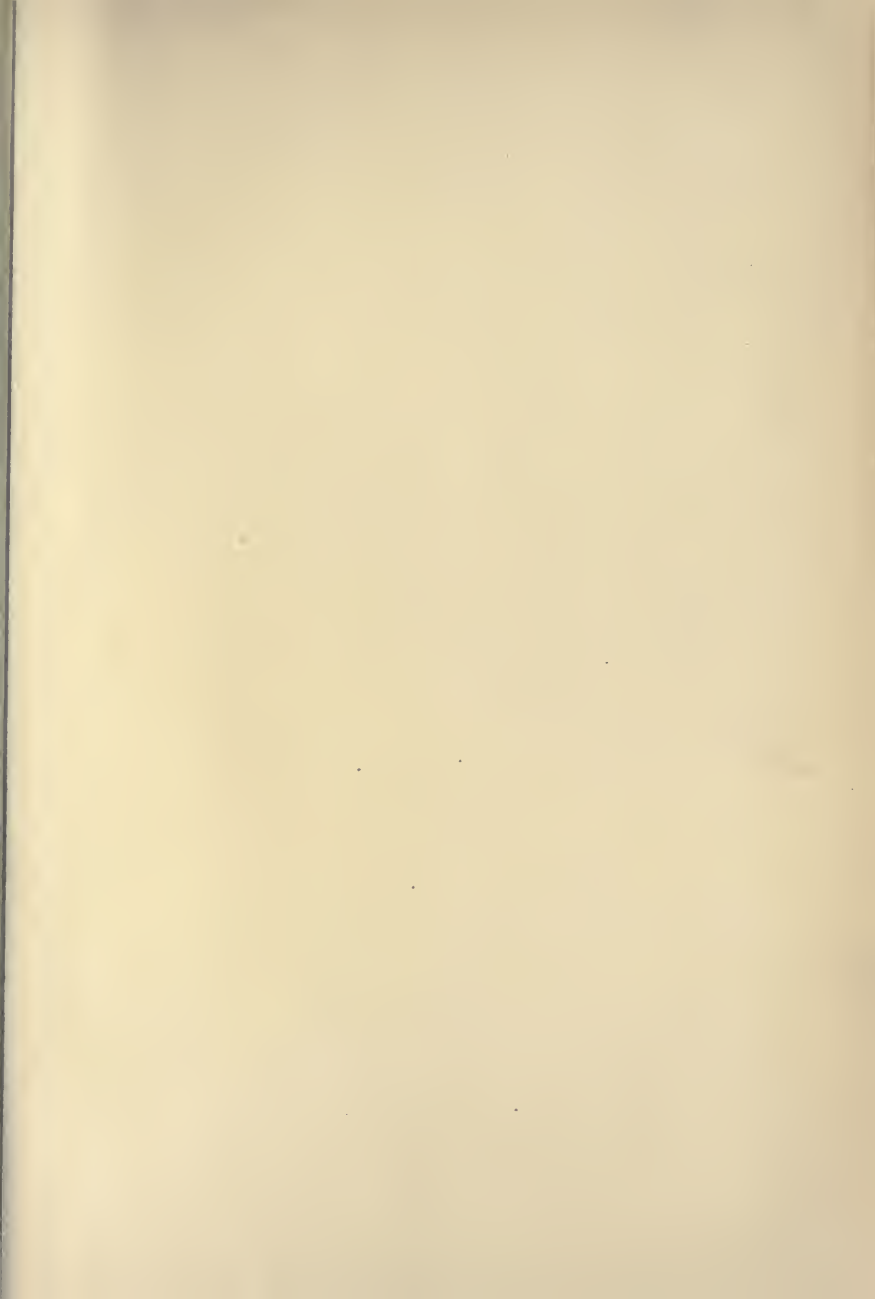


THE ART OF
THE MUSICIAN
HANCHETT





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THE ART OF THE MUSICIAN



THE ART
OF THE
MUSICIAN

A GUIDE TO THE INTELLIGENT
APPRECIATION OF MUSIC

BY
HENRY G. HANCHETT

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TO
WILLIAM H. SHERWOOD
WHO, BECAUSE OF HIS UNSWERVING DEVOTION TO THE
HIGHEST ARTISTIC IDEALS, CONSUMMATE MASTERY OF
BOTH TECHNIC AND EXPRESSION, RARE PEDAGOGIC
SKILL, AND LOYAL FRIENDSHIP, HAS LONG
HELD THE FOREMOST PLACE AMONG
THOSE WHO HAVE INFLUENCED
MY MUSICAL LIFE,
THIS VOLUME
IS ADMIRINGLY AND AFFECTIONATELY
DEDICATED

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PREFACE

THIS book is the outgrowth of a course of popular lectures intended to give to persons fond of music, but not thoroughly versed in its intricacies, an idea of the reasons which prompt musical critics to approve or disapprove of compositions. It is intended chiefly to stimulate investigation of that much neglected subject — music — and may serve as a text-book for instruction. It is designed to emphasize the distinction between the real study of music and the study of the arts of playing and singing which has so long been mistaken for it. But it is calculated most of all to supply the demand of those mature lovers of music who wish to understand the aims and purposes of a composer, some of the methods of his work, and to get some ground for fairly judging his attainments and results. It aims to supply such information as should make concert-

going more satisfactory, listening to music more intelligent, and that may assist in elevating the standards of church, theatrical, and popular music. Technicalities have been relegated to the background as far as possible, but where they are demanded by clearness or accuracy, they are introduced with what it is hoped will prove ample explanation. The ability to understand musical notation is all that is presupposed of knowledge of the art.

New York, 1904

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CHAPTER I

ART AND MUSIC

THE statement that Music is an Art is likely to pass unchallenged. And yet it may not be amiss, in undertaking an examination of the work of composer and performer, to inquire at the outset as to just what we mean by Art, and just what by Music. There surely is much that is called Music in Nature—the song of the bird, the babble of the brook, the sougling of the wind—and Nature is the antithesis of Art. The melody that bursts unbidden from the untrained lips of a happy maiden, the hum of spindles that makes the sweetest of all music in the ears of the owner to whom their vibrations mean wealth—these and similar sounds are hardly to be comprehended in any accepted definition of art. And going a step further, can we concede the presence of art in the simple melody, the primitive folk-song, the

reproduced or closely imitated "tune" that occurs without thought or study to one who has had his ears in the way of hearing similar ditties since his birth? Surely no high art, no fine art is involved in such music.

For our thought of art is hardly so comprehensive as would be implied by the docile acceptance of the dictum of the lexicographers. The artist unquestionably possesses "the power or skill of doing something not taught by nature," but we hesitate to give so prized a title to the maker of cemetery urns and angels, to the designer of senseless caricatures in the daily press, even to the photographer. These are undoubtedly workers in art, yet no person of judgment would be likely to call them artists, or their productions art works. That widely accepted definition of the Fine Arts (for our discussion, of course, makes no account of useful arts) which distinguishes them as man's effort to give pleasure by his power or skill, is also somewhat beside the mark. The mechanical toy of the street fakir is not a natural product; it is not useful; it often shows much inventive and mechanical skill and does

not necessarily offend the æsthetic sensibilities; its object is unquestionably to give pleasure, but who would call it an art work? And on the other hand, is the Laocoön, or some great picture of battle carnage, intended primarily to give pleasure? Pleasure we certainly find in appreciating the mastery of the tools, material, models, conception and expression, displayed by the artist, but the earliest emotion produced by such works in the mind of a cultured beholder can hardly be pleasure, nor can one think that the artist intended otherwise.

Another difficulty about defining art in terms of pleasure applies especially to music. Whose pleasure in a style or specific work of music, is to rank it among the art treasures of the race? Time, of course, will settle the matter, but we want a standard that can be applied promptly. It will not do to say that that music is to rank as art that gives pleasure to persons of culture, for those whose instant admission to the jury on that qualification is assured, would render such variant opinions as could decide nothing. Nor would it greatly help matters to admit the

verdict of those only who are possessed of musical culture, for such have not agreed as yet among themselves as to whether Franz Liszt was a great composer or a great charlatan, although his career began as far back as those of Chopin, Schumann, and Wagner, and he now has been already some years with the silent majority. Many who read these lines will doubtless recall the struggle for recognition by critics and musicians, through which Schumann, Wagner, and Richard Strauss have been required to pass.

In music one man's meat is another man's poison. One lover of the beautiful can appreciate the charm of the speaking voice, full, rich, and well modulated, or the solemn pealing of a distant deep-toned bell; but has no ear for sonatas or cantatas. Of two souls full of high thoughts and noble aspirations, loving to dwell upon lofty themes and poetic imagery, one will revel in a "Gospel Hymn" and loathe "Plain Song"; the other will find inspiration and delight in a Gregorian tone, and wonder how anybody can tolerate flippant rhythms in or out of church. Clearly the artistic value of music cannot be settled by the pleasure it gives.

Music less than the other arts should have demanded of it that it give pleasure to the listener or abandon its claim to artistic excellence. Music has often been called the language of the emotions, and as a language it is quite as well qualified to express pain as pleasure, grief as joy. Music, too, is frequently associated with poetry, and, in the service of the church, also with the sacred themes of religion and the words of Holy Scripture. In these relations it is called upon to heighten the effect of grievous thought, to vivify the hatefulness of sin, the sufferings of a martyr. Shall it attempt to give pleasure by the fulfilment of these offices? Surely not otherwise than by its perfect sympathy with its task, its perfect adaptation to its aim.

With a slight modification, particularly in the interest of music, the definition of Emerson may be accepted as best expressing the meaning of art. He has it that: "The conscious utterance of thought, by speech or action, to any end, is art. The spirit in its creation aims at use or at beauty, and hence art divides itself into the Useful and the Fine Arts." In view of considerations already

sufficiently elucidated, the definition might be more thoroughly satisfactory if it read: *A fine art is the conscious or intentional utterance of thought, by word or action, for the purpose of creating Beauty or expressing Emotion.* Here, then, we have the definition of art that will underlie the following inquiry.

Music is a word that means many things to many minds. Bottom asserts: "I have a reasonable good ear in music. Let's have the tongs and the bones." Emerson is doubtless correct in saying that "a jumble of musical sounds on a viol or flute, in which the rhythm of the tune is played without one of the notes being right, gives pleasure to the unskillful ear." The newspapers had it that the Shah during one of his visits to London was entertained at an orchestral concert, and in reply to an inquiry as to which of the pieces best pleased him, named the "first" one. This, it was discovered, signified the tuning of the various instruments — a revelry of unrelated sounds so offensive to music-lovers that now-a-days in the best concerts the directors are requiring the players to tune behind the scenes, and to give any

necessary finishing touches to the instruments of unstable pitch as quietly as possible.

Nearly all conceivable sounds and combinations of sounds, from the screech of a locomotive whistle, or the yell of a wild beast, to the breathings of an æolian harp, or the imagining of the harmony of the spheres, have been called music by some enthusiast whose soul has been enraptured by them. One person will claim to be "passionately fond of music" and will talk loudly during the entire time of a musical performance given, perhaps, at his own request. Such a person must be accounted a member of that large class of empty-headed devotees of fashion who pronounce the theater, the reception, the summer-resort hotel, the excursion steamer "so dull" without "music," and are consequently largely responsible for the strumming upon pianos and harps, the scraping upon violins, and for much of the grindings of barrel-organs, pianolas, and the like, by means of which trash under the name of music, or mechanism in the guise of art, is disseminated in public places, to the detriment alike of good conversation in ordinary tones of voice, and to habits

of respect for, and attentive listening to, real music. Such persons know nothing of, and care nothing for, music. They simply prefer musical sounds in their ears to the emptiness in their minds.

A certain prominent pianist, musician and teacher, not long ago gave it as his serious conviction, that the cause of good music was greatly injured by the number of pianos in use, and by the style of teaching and character of playing which frequently were fostered by the easy accessibility and tremendous vogue of this instrument. Just as appreciation of, and reliance upon good work in medical science are hindered by quacks, advertised nostrums, and old wives' prescriptions, so growth in musical taste is retarded by the abundant facilities for the production of *quasi* musical noises. Yet it cannot be doubted that many persons derive much pleasure of a perfectly innocent sort from the drummings upon pianos, the tootings of the street band, and the wheezings ground out by the crank of the organ man. The familiar air scraped from a fiddle by a blind beggar will start a dozen children to singing the words

with evident enjoyment; and the shallowest and most flippant of Gospel Hymns, if it but attract from the slums to better influences and stimulate the degraded mind to better thoughts, is in just so far and to persons of such attainments, educative, uplifting, artistic. Let us not forget that he also climbs who only gets upon a post to see further over the heads of the rabble, as truly as he who ascends a mountain peak to gain a wider view of nature's beauty. While strongly contending that much that passes in what is called "good society" for music is not really music at all; while holding that many things heard in our churches and theaters are as well worthy of a performance there as an illustration cut from a daily newspaper would be of a place in a portfolio of engravings; one may still point out that there is a legitimate and even educational place and use for the simplest and crudest combinations of musical sounds. A thing is elevating or degrading according to its relations to our standards; and it is lamentable that the musical standards of persons of good general education are so shamefully low. Even the commonest of ditties has served as a

stepping-stone to higher and better things. Even the stupidest of sentimental ballads has occasionally been lifted by the interpretive treatment of a consummate artist till it has become a medium for the conveyance of powerful emotional effects.

And that leads directly to the question as to whether we are to consider that only as music which can be heard, or whether we shall restrict the term to the conception of the composer as expressed in notes. As has been already obscurely intimated, a vast amount of music exists only in the mind of the hearer. A lady who can exclaim: "Did you ever hear anything so perfectly exquisite?" after listening to a flute and piano duet by amateurs whose instruments varied a quarter of a tone in pitch, must necessarily have derived her evident enjoyment of the performance from the recollection that her dead son or lover used to play the flute, or from some other association in her own mind awakened by the character of the performance. The playing of a Beethoven Sonata by a country school girl, by a pianola, and by a Paderewski, will result in three widely different effects, none of which may fully accord with the original concep-

tion in the mind of Beethoven which he attempted to commit to paper. If music is an art, it follows that the playing of a Sonata by a pianola is not music. If music is a language, it follows that the performance of such a work by what (for lack of a better designation) we will call the country school-girl, is not music. If music is the conception (including the conception of its audible results) in the mind of the composer, then no one enjoys the music of a composer but he who hears the composer himself perform it, or gets his idea of it from the printed page alone without translation into audible sounds. But if music be the fundamental, creative conception plus the interpretive sounds, then the interpretive artist is an essential element in its production, and is as truly an artist as the composer.

This point needs especial emphasis, for the character of the studies about to be undertaken in *The Art of the Musician*, must necessarily be almost restricted to the Art of the Composer. Even the most vivid conception of the composer, *unheard*—be it the conception of the deaf Beethoven himself—can scarcely approximate in power and effectiveness the worthy sonant interpretation of that

conception. Hence the interpreter must be given a high, an honorable place;—perhaps even the highest place in music belongs to him.

We conceive of music primarily as sound—as something heard. There is something incongruous in the thought of a man as a musician who can neither play nor sing, and yet a number have taken high rank as composers whose playing or singing has been at most unimpressive. While statistics would be hard to accumulate upon the subject, and opinions would differ greatly, the present author inclines to the view that fewer persons have attained to the first rank as executants and interpreters than as composers. Probably a far larger number attempt to play or sing than to compose, yet of the larger number, fewer reach commanding excellence. Is it because interpretive power is more difficult to obtain? It is a point to touch upon lightly; yet in a work that must consider music chiefly as found upon the printed page, let this tribute stand to the inestimable value to the art of the man who can absorb the musical ideas of another, make them his own and so vitalize them through voice or instrument that their power and beauty can impress and

sway the multitude of listeners. The interpretive artist deserves a place no whit beneath that of the composer. No two composers have influenced musical progress in America more strongly than have Anton Rubinstein by his *playing*, and Theodore Thomas, who was not a composer.

The Art of the Musician, then, is the conscious, intelligent or intentional handling or combination of sounds, rhythms, musical conventions, and inspirations, into works displaying beauty or expressing emotion. The musician is not responsible for the physical laws of vibration or their results; he is not the creator of the ravishing tones of the violin or the human voice; it is no honor to him that common chords vibrate harmoniously; even charming melodies must be looked upon more as his inspirations, as gifts to him, than as his creations. All these things are his materials. Let him show by his handling that he has the mastery of them all, that he has had a vision of beauty, that he has something in his heart to reveal through them, and how gladly will we listen to his tone poems, honor his skill, and thank God for his art! The music is in the thought conveyed through the sounds—not in the mere sounds themselves.

CHAPTER II

THE MATERIAL OF MUSIC

THERE is a certain incongruity in speaking of the imponderable, intangible elements out of which the musician creates his art works, as materials. Paper and ink, keys and pipes, strings and sounding-boards, air and ears—all these are matter; but while the musician uses them as media, they do not constitute the material of his art. Music itself is a conception, a phantasm, a thought that exists now in the mind of the tone-poet, then in the mind of the hearer. At either point or anywhere between it may be called no music by the knowing. Yet great is its power and long its dominion. It can be discussed; it can be analyzed. It may have more of this or less of that. It is composed, and its component parts are varied in proportion as the composer chooses. What but his materials shall we call these elements mingled at the will of the artist?

Although we pretend to believe in the reality, greatness and strength of spirit and mind, and the transitoriness of things terrestrial, yet nothing can shake our deep-rooted faith in matter. The very prince of spiritualists persists in eating material food and comes in when it hails, for fear that the frozen mist may wound his corporeal frame. We talk of the "everlasting" hills and the "imperishable" marbles, even as we recall the destruction of Pompeii, or speed through some mountain by rail, or while we are engaged in discussing Praxiteles, of whose "immortal" statues not a vestige remains, but whose name and fame still endure. We persist in our anxious effort to lay up treasures upon earth, while yet we have tested and found Him true, "Who spake as never man spake" and who said, "Heaven and earth shall pass away, but my WORDS shall not pass away." We recognize as the most enduring and powerful influence in the world to-day the Spirit of Him who left no monument or canvas, who wrote only with His finger in the sand, who founded no institution and left no memorial save, "Do this in remembrance of Me." Shall we admit, then, that it is a weakness in the

art of music that its materials are mere intangible and imponderable elements? Shall we believe that the sculptor or architect, with marble or steel, can build a more enduring temple of beauty than that of the tone-poet constructed of gentle sounds which we do not care to fix and hold to conformity even in time and pitch by such scientific standards as we may possess in clock (metronome) and siren? The essence of music is not material, but it may prove more firm and enduring than the rocks themselves.

The greatest power in the physical world is sunlight; the greatest power in the spiritual world is love; the greatest power in the intellectual world is thought, which bodies itself most perfectly and easily in sound — the spoken word, the living tone. The musician works, then, with the subtlest, the most plastic, the most inspiring and significant material entrusted to any artist. He has vastly the advantage of the landscape gardener who, in his profession, has no contact with human life or passion; he has greatly the advantage of the architect who touches human life only indirectly and with but slight concern for its highest aspects; he

works in a far richer field than the sculptor who reveals human life and passion in but a cold and distant way; he outranks the painter in power and range in spite of the warmth of color and vividness of expression open to the artist upon canvas; only to the poet does the musician yield first place, and even over the poet he possesses a great advantage in that he speaks an universal language knowing no boundaries of race, nation or religion.

The very subtlety of his material removes from the musical artist some of the restraints that curtail somewhat the credit due to the work of those who aim at beauty in other fields. While every artist finds himself provided with a number of conventions which he did not originate and cannot defy; while every artist must allow some of the effect of his work to proceed from the beauty of his materials—the fine quality and polish of marble, the mass and solidity of building stones, the warmth and brightness of pigments, the sensuous charm of fine-toned instruments and rich voices; while in many cases the adventitious circumstances of place and surrounding objects add much to the effectiveness of edifice, statue, painting, or ode; the mu-

sician and the poet alone are free from the restrictions of a model. They have not to copy forms or introduce adventitious objects, but are at liberty to create for themselves any lines of beauty capable of realization in the materials they utilize. This freedom is undoubtedly a vast advantage to the musician, and high are the honors paid to those creative geniuses who have originated forms that have lived.

Sound, then, is the musician's material. Inspired by it, as the painter by the colors of the sunset or the sculptor by the beauty of the human form divine, the musician would learn how sound can be manipulated so as to create the beautiful. He seeks new combinations that shall yield expression to human emotion; he endeavors, through tonal inflections, to add force to the words of the poet, to develop new relationships in vibration ratios and sequences, and he strives to discover original methods of treating audible inspirations.

The difference in the quality of sounds seems to have attracted attention from the very earliest times, since the first record we have of any musical interest, in the fourth chapter of Genesis, dis-

tinguishes harp and pipe. There is evidence, too, that in Egypt and Chaldea in very ancient times great orchestras existed, made up of a large variety of instruments played simultaneously. Ancient musical notation was so imperfect that one must speak with diffidence regarding early tone-poems as to the character of both structure and performance; but such marvellous stories have come down to us of the effects produced by music that great power on the part of the artists, or great susceptibility on the part of listeners must be assumed to have existed. To this day musicians recognize varied tone-colors as one of the prominent means of development and expression at their command, and it is easy to see why this must be so. Amateurs readily grant the high artistic value of orchestral effects and the easily appreciated significance in different qualities of tone; yet so little is pure music understood that the maintenance of an orchestra is one of the most difficult practical problems in music life. Unless some liberal philanthropist, or a body of guarantors can be found, or a soloist capable of attracting a large audience, high class orchestral concerts are pretty sure to be

given at a loss in even the largest and most musical of cities.

In other words, variation of tone-quality as a means of expression seems, strangely enough, to be one of the least attractive of the materials at the command of the musician. It should be noted that when this resource is employed, no other is thereby excluded or left unemployed — indeed, it is impossible to produce sound without the presence of all of its elements, and every listener finds a good quality of tone always a delight. But *varied* qualities of sound are not necessarily required for performance, and when employed liberally they seem to confuse and bewilder the ordinary listener to the extent of diverting his attention or possibly of lessening his pleasure in the music as a whole. Even effective registration, by which tone qualities are varied in playing upon the organ, has been decried as a distraction of the mind from such musical conception as can be expressed by other elements of sound, and that too by organists, albeit of the cold-blooded, pedantic type.

Moreover, untrained listeners sometimes display

a weariness due to too constant prevalence of a single tone color, and one who can play in some fashion upon a guitar will turn to a mandolin, a zither, or to the unspeakable banjo to add zest to his trivial tonal conceptions, although an instrument possessing real beauty of tone may be available. The acknowledged difficulty of awakening interest in the performance of stringed quartettes is undoubtedly due to the lack in such concerts of variety of tone-color; and the unrelieved piano recital has to overcome the same obstacle, although in the latter case the greater facility of enlivening the performance by pronounced accentuation adds to its interest, and that is further heightened by the fact that the performer is a soloist whose work may take on a larger element of personal display — always a powerful attraction.

But if it is surprising when one thinks how little effect practically results from much earnest effort expended by a composer upon variety of tone-color, it is hardly less astonishing to note the strange qualities of sound that have been accepted by some who claim to love music. The banjo has already been mentioned, and the accordion and all

instruments of its class, downward to the mouth organ and upward to the snarley reed instruments with key boards, are entitled to little more favor as musical art-media; although it may be granted that some of these instruments have served a useful purpose that could not have been gained without their use. The straw fiddle and other toy instruments are to be considered mediums of buffoonery, and should not properly be counted among the implements of musical art. But what are we to think with regard to the acceptance as beautiful and worthy of imitation, of certain human voices that in the judgment of persons with well cultured ears lack every desirable quality? After hearing some singers who have won a measure of success, one is compelled to fall back upon the oft-quoted statement that concerning matters of taste it is useless to enter into dispute. A good authority has recently asserted that the Japanese find our music barbaric!

Production of musical effects by varying the quality of tone used, and by blending together different tone qualities, is called "tone-coloring," because the effects depend upon modified rates of

vibration. Colors change with the rates at which light vibrations impinge upon the retina, any change in the rate being appreciated as a change in tint or color. Sound vibrations as used in music are always complex. A pure tone — that is, a tone made by a simple series of vibrations at one rate — is not an agreeable aural stimulant. Yet all musical tones, except those yielded by bells,* are produced by a predominating simple series of vibrations upon which the pitch of the sound depends. This predominating series of vibrations cannot be changed as to rate without changing the pitch of the resulting sound. But associated with this fundamental series of vibrations are other and fainter series — many of them — always constant for a single tone of a single quality. Variations in quality depend upon variations in the arrangement and relative prominence of what are called “overtones,” produced by these fainter partial vibrations. Hence there is an appropriateness in speaking of tone-colors, since the effects so designated depend upon ratios of vibrations, although

* In the case of large bells various vibration rates are practically of equal prominence, and the pitch of the bell is therefore indeterminate.

at a given pitch tones of every quality are found to have exactly the same fundamental vibration rate.

Tone-coloring is largely a matter of taste. As blue would hardly answer for painting flame, so the piccolo would hardly serve for the enunciation of the opening of Schubert's Unfinished Symphony ; and to a person of cultivated taste every passage suggests its appropriate instrumentation. "He Was Despised" must be sung by a contralto or suffer serious impairment of effect. Hence, true musicians always deprecate any attempt to transcribe great works or to essay their performance otherwise than as the composer directs. Yet this feeling can be carried too far. He who abandons Bach's "Well-tempered Clavichord" because the instrument for which it was written is no longer available, impoverishes his musical life. One of the great distinctions due to that consummate artist, Franz Liszt, was that he vastly accelerated the dissemination, and greatly heightened the appreciation of such works as Schubert's and Schumann's Songs by almost faultless transcriptions of them for the piano made at a time when they were

but little known. As engraving and photography have advanced knowledge of painting, so transcription and even pianola performance have broadened musical culture. Great as is the charm of tone-color, any worthy work must and does possess beauties that will make themselves felt, even in a colorless reproduction. Better by far let the soprano sing Schubert's "Erl King" than go without hearing it; and rare indeed is the singer of whatever voice that could not have learned something as to the interpretation of that particular song by hearing Rubinstein play it in transcription.

Length, pitch and force are chief among the other elements composing the musician's material. Force only can be disposed of in a few words. It furnishes the light and shade of tone-painting, but of far greater importance is its office of marking, through accent, the pulses by which the measures can be made out and the relation of note lengths to them or in them, be determined by the listener. In the technical training of the musical interpreter a large share of attention must be given to force, but its office in music is hardly different from that

it fills in speech save as it is related to meter, and that relationship will be sufficiently apparent in the discussion of meter from its other aspects.

In ordinary speech the dynamic signs printed in the course of a musical composition are designated the "marks of expression." Passing over the limitation of expression that is thereby implied, it is noteworthy that performers, even those attaining high excellence in other directions, and especially singers, make but little use of gradation of power as a means of producing effect in public. Music as heard is generally loud or very loud. Nothing is more rare or difficult to obtain in chorus singing than *pianissimo*; and the occasional extremes of softness produced by a great conductor from a well-trained orchestra seem little less than marvels both as execution and in their power over the audience. The inventor of the instrument producing sounds by the application of hammers to strings, named his device a "soft-loud" — *piano-forte* — no doubt thinking its range of power great gain. With the perversity of mortals, we have cut out the last part from the name and the first part from the use of the instrument. We call it the "piano," but

we endeavor to get from it only power of tone as a general rule. It remains true, however, that gradation of power is one of the musician's materials, the one easiest to utilize, and one that is pretty sure to add to the effectiveness of performance if applied with even a modicum of good taste.

CHAPTER III

THE LIFE OF MUSIC

EVERYTHING living has its periods. Human life is more fairly measured by heart throbs than by years. Music has its pulses and beats, and by them it not only simulates life, but links itself to multifarious human interests more strongly than by any other of its qualities. The boy's awakening musical instincts find their earliest expression through the drum; and artistic culture in a concert audience need not be profound in order that it may yield appreciative attention to a good waltz or march. The response of the amateur is primarily to regularly recurring, distinctly perceptible, not too remote accents; corresponding to easily-timed possible movements, such as the energetic walk, the step of the dance, the nod by which many show their musical sympathy, or merely to what may be called mental pulsations. The vital-

ity, the LIFE of Music is its Rhythm. The art of the musician consists greatly in regulating the length of tones.

While the untrained listener is apt to enjoy with special keenness the rhythmical throb in music, the most advanced musician finds in marked accentuation a source of much of the pleasure he derives from the art. In fact, metrical regularity has seemed so important to many students of interpretation, that they insist upon steadiness of time-keeping and exactness of beat-recurrence even at the expense of much that might otherwise be added to expression in performance. Hence we find the schools and the pedagogues demanding metronomic accuracy and mechanical precision of pulse, although the artists, both soloists and conductors, gain much of their effect by consulting with their own hearts, throbbing now faster, now slower at the dictates of emotion, and, taught by them, giving sympathetic elasticity to the length of beats.

To yield reasonably to an emotional demand for rhythmic flexibility in music need never antagonize good time-keeping, detract from the relative value of a note, or obscure the location of a pulse.

When such obscurity is brought about by injudicious, unwarranted clipping or stretching of beats, uncertainty on the part of the listener, and hence weakening of interest and destruction of artistic effect, are the sure consequences. It is pretty well settled that steady time-keeping is always to be preferred to crude, inartistic *tempo rubato*, introduced for no good reason, or by one who lacks a true understanding of the emotional meaning of the music he is performing; but the true artist-interpreter, who lets the warm current of his own soul-life flow through the measures of his tone-poem, not losing the value of any beat, but modifying it that its length may be subordinated to the higher significance of what he is playing, produces effects that are too valuable to be eliminated for the sake of conforming to the rules of cold-blooded mathematicians.

The important musical possibilities involved in variation of the length of tones did not escape the attention of composers of very early times, but rhythm reached its full development only after much progress had been made in the art. Quite likely it is due to that fact that in the nomencla-

ture of this department of musical theory, some incongruities have been tolerated that should promptly give place to greater accuracy of expression. It ought never to be said that a movement is in "common *time*." It is neither clear nor correct to describe a piece as being in "six-eighth *time*, time Allegro," nor is the matter helped essentially by translating the second word "time" into Italian and calling it *tempo*. Exactly that expression, however, is to be found in the annotations of recent symphony-concert programs. One who knows the frailty of the ordinary gift of time-perception, and the almost hopeless impossibility of getting two persons to agree exactly, without the aid of a chronometer, upon the duration of ten seconds, should not readily be beguiled into speaking of "common *time*," especially when, as a matter of fact, in using that expression he is not talking about time at all. Had we any music in "common time" it would seem congruous to have some also in "jolly time," some in "royal good time," and perhaps some in "a bad quarter of an hour." But the truth is that the number of beats in a measure of music, and the value of the note

filling each beat, are considerations quite apart from that of time. There can be properly no "common time," "three-quarter time," or "dual time." For these expressions we may correctly substitute "common meter," "three-quarter meter," "dual meter" and the like.

Time is a period of duration — a part of eternity. Getting our fundamental conception of it from the sun's apparent motion, practically we make our usual applications of it through references to the clock. Let a composition be performed now in five minutes, and again in ten, and we perceive a marked alteration in the effect. We say that the second performance was too slow ; in other words, it occupied too much time. In order that the proper consumption of time in performance may be regulated, we have recourse to certain Italian words, the use of which serves fairly well to instruct the performer as to how fast the piece is to be played. "Allegro," "Adagio," *etc.* are terms which may properly enough be called the "time signature" of the piece ; and we have the musician's clock — the metronome — for use when a more accurate time designation is required. The

movement of a piece, which determines how much time it shall consume, may be called its "time" without confusion; but the sign showing the number of beats to the measure and the note-value of each beat indicates the *meter* of the movement.

A glance into musical history will show how this confusing of meter and time may have come about. Variety of metrical grouping seems to have been recognized as a source of effect in music, prior to any observation of the significance of time changes. Hence, we find early use of signs denoting a dual or triple meter. Later, when the necessity for a mark to indicate time became apparent, it was supplied by a modification of the meter sign. The latter, in the case of dual (imperfect) meter, was an imperfect circle. This has been preserved in modern notation as a C — a letter which has probably suggested to English-speaking musicians the word "common" as its production. But the C, after a brief interval, is found to be in use in four modifications, as \mathfrak{C} , \mathfrak{C} , \mathfrak{C} , or \mathfrak{C} , the various forms practically indicating four rates of movement for compositions, all of which were in dual meter. Thus, while the distinction between

time and meter was recognized in but an elementary way, composers attempting to indicate both by a single sign have brought about ambiguity, and of late years, the error of saying "time" when "meter" is intended has become well-nigh universal.

Time, however, is a matter of some consequence in music. Unless a composition is taken at approximately the intended rate, it loses much of its proper effect. For example, try over "Old Hundred" as if written in sixteenth notes. Play with the metronome set at 80 and beating once to each quarter note's value, the effect of which will be to make the individual sixteenths move at the rate of three hundred and twenty notes in a minute. The tune, by this change of time, loses all meaning and becomes a monstrosity which scarcely suggests its origin. Similar violence will be done to almost any rapid piece by taking its time much too slow — the very life will be dragged out of it. Yet the fastest composition in four-quarter meter, if taken at a time vastly too slow, will still be in four-quarter meter and can be so counted. In other words, meter is not affected by

change in time, although it would be possible to so accelerate a slow movement as to prevent a clear conception of the meter or its distinct enunciation by counting. Time and meter are different and very nearly independent considerations.

In view of the almost universal custom of speaking of meter as "time" in music, it is not a little noteworthy that the beats which are designated by the meter sign of a movement, in many cases, do not even afford the units of time-measurement. For example, a Saraband is a very slow, old-timey dance in three-quarter meter, written largely in quarter notes. A Polacca is a modern dance (using the word in a musical sense) also in three-quarter meter, but written largely in eighth, sixteenth, and smaller notes. Correctly played, a Saraband gives the impression of stateliness and dignity; a Polacca of vivacity and life. The Polacca seems and really is much faster than the Saraband (in fact, at least three times the speed), yet the metronome set at exactly the same point and beating the same note-value (say 88 to the quarter) will indicate with approximate correctness the proper time for each dance. The reason is

that the Saraband has but one accent to the measure, while the Polacca has an accent on each beat,—three to the measure,—the small notes within the beats representing what in the Saraband are the unaccented portions of the measure. That is to say, the accent, not the beat, is the true unit of time measurement. As illustrations, compare Examples 1 and 2.

More important than either time or meter to the life of music is Rhythm. The word signifies the relative length of notes, particularly as associ-

Ex. 1

SARABANDE

Handel *tr*

$\text{♩} = 88 \text{ } mf$

p

Ex. 2

POLACCA

VON WEBER

First system of musical notation. The key signature has two sharps (F# and C#). The time signature is 3/4. The tempo is marked "♩ = 88". The first staff (treble clef) begins with a trill (tr) and is marked "sf". The second staff (bass clef) has a "sf" dynamic. Both staves end with a "ten." (ritardando) marking.

Second system of musical notation. The first staff (treble clef) has a trill (tr) and is marked "sf". The second staff (bass clef) has a "sf" dynamic. Both staves end with a "ten." (ritardando) marking.

Third system of musical notation. The first staff (treble clef) has a "f" dynamic and is marked "8ve.....". The second staff (bass clef) has a "f" dynamic and is marked "8ve.....". Both staves end with a "V" (crescendo) marking.

Fourth system of musical notation. The first staff (treble clef) has a "f" dynamic and is marked "8ve.....". The second staff (bass clef) has a "f" dynamic and is marked "8ve.....". Both staves end with a "V" (crescendo) marking.

ated with the meter. Look, for instance, at Example 3, showing four measures of a Beethoven Minuet, the melody of which would be described as being in Moderato time, three-quarter meter beginning upon the third beat, and having a rhythm of dotted-eighth, sixteenth, half, dotted-eighth, sixteenth, quarter, dotted-quarter, eighth, dotted-quarter, three eighths and two quarters.

Dances and Marches are distinguished by a "characteristic" rhythm, either in the accompaniment part alone or in both melody and accompaniment. Other pieces may be given a special characteristic rhythm arbitrarily selected by the composer, but made a feature of the piece. If monotony be desirable, as in a Cradle Song, a special characteristic rhythm easily insures it, but it requires art to present such a rhythm and yet avoid monotony when not desired. Note the tiresome effect of the alternating quarter and eighth notes in many trashy tunes in six-eighth meter. For instance, the Chopin Berceuse has in every measure of the accompaniment, four eighth and one quarter notes. (Example 4.) So also the Scherzo of Schubert's First Sonata

has a characteristic rhythm of two eighth and a half notes, not constantly used, but so frequently repeated as to give a decidedly pronounced rhythmical feature to the movement as

Ex. 3

MENUETTO

BEETHOVEN, Op. 31, No. 3



Ex. 4

BERCEUSE

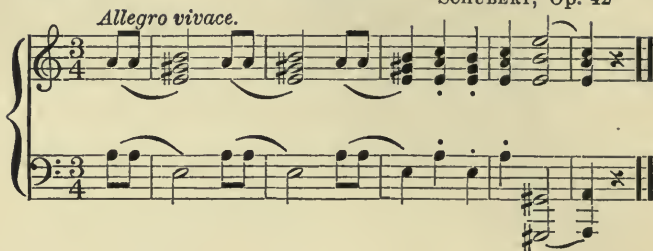
CHOPIN, Op. 57



Ex. 5

SCHERZO

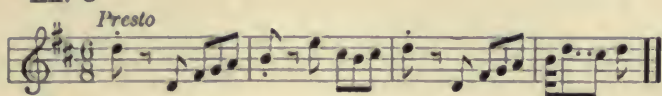
SCHUBERT, Op. 42



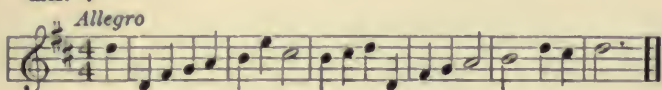
a whole. (Example 5.) Both works are of high artistic merit.

It is to rhythm more than to any other quality that music owes its stateliness or vivacity. If the little snatch of old English melody given in Example 6 be taken many degrees slower than the indicated Presto, it will retain, nevertheless, its sprightly character. To get the life out of it while keeping the same melody, the rhythm must be changed in some such way as shown in the following example: then at whatever speed it be performed it will seem more serious. Example 9 is as sedate as a cow, yet it is the same melody that is frisky enough with the rhythm of Example 8. Example 10, too, shows how a gay tune may become sufficiently calm and placid if given a new rhythmical guise.

Ex. 6



Ex. 7



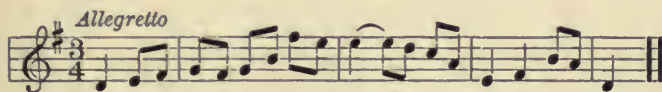
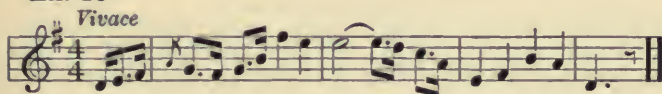
Ex. 8



Ex. 9



Ex. 10



The march is one of the most stimulating and inspiring of movements. It has strong accents with an occasional short note leading into the principal beat, sometimes twice in a measure, more often once, occasionally at the distance of two measures. The rhythm of a dotted-eighth

and a sixteenth note during the second or fourth beat of a four-quarter meter, is the characteristic feature of the march. It may appear in either the accompaniment or the melody, or both, and the occasional use of this rhythm in the other beats will do no harm. (See Examples 11 and 12.) More flowing movements employ even notes, and if at frequent intervals these are of greater length than the beat, the composition takes on a serious character.

It seems sometimes as if composers took special delight in producing their effects in defiance of

Ex. 11

NUPTIAL MARCH

GUILMANT

f

Ex. 12

TANNHÄUSER MARCH

WAGNER



rules and traditions. That is reckoned high artistic skill which conceals art, and he is indeed a master who can violate the rules while yet accomplishing that at which the rules aim. It would seem to be sufficiently well established that a waltz has in each measure three equal beats; yet a dual rhythm—the one most strongly opposed to the triple meter—is an interesting whimsicality not infrequent in good modern waltzes. That it can be utilized without detriment to the features characteristic of the waltz may be seen by a glance at Example 13.

Ex. 13

VALE

Vivace CHOPIN, Op. 42

Moderato

But the conflict between meter and rhythm is mild and amicable in the waltz-excerpts just quoted as compared with some disagreements that composers have brought about in order to accomplish the purposes of their art. When Schumann, in his *Fantasie-pieces*, Op. 12, would portray Evening, with its calm and *chiaroscuro*, he effects his object by a combination of four somewhat incon-

gruous systems of accentuation, three of which appear simultaneously, the fourth being substituted for one of the others at times. All four may be studied in the quotation shown in Example 14. The meter sign calls for two eighth notes to the measure, but there is not a single measure in the entire piece containing exactly two eighth notes or any regular subdivision of two eighth notes, and there are but three measures (one of which is the duplicate of another) containing a single quarter note as representative of the two eighths. The prevailing rhythm is six sixteenth notes to the measure, considered to be divisions of the eighth notes of the meter into triplets. (In one part this division is into one triplet and one single eighth note for each measure.) The melody, however, agrees neither with the meter nor with this accompaniment rhythm, but consists of three eighth notes to each measure, conceived as a triplet-subdivision of the entire measure. This melody triplet is so placed at times as to begin with the measure, at other times it begins with the middle note of the first accompaniment triplet, so that the melody triplet has its middle note at

the beginning of the second beat of the metrical conception. The effect is beautiful in the extreme and is not at all confusing to the hearer, but the interpreter needs to attack the piece with a steady head.

Ex. 14

DES ABENDS

SCHUMANN, Op. 12, No. 1

The musical score for 'Des Abends' by Robert Schumann, Op. 12, No. 1, is presented in two systems. The key signature is G-flat major (three flats) and the time signature is 2/8. The tempo marking is 'Lento'. The score is written for piano, with a grand staff (treble and bass clefs). The first system consists of four measures, and the second system also consists of four measures. The right hand features a melodic line with eighth notes and triplets, while the left hand provides a harmonic accompaniment with eighth notes and triplets. The piece ends with a double bar line in the final measure of the second system.

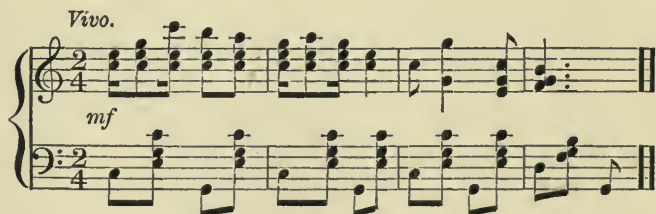
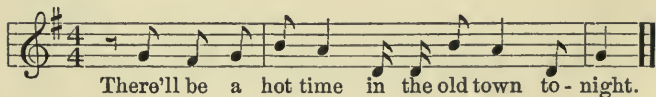
Upon occasion, however, the composer may desire to reach the hearer with an avowed rhythmic disturbance through which he may convey an expression of urgency, perplexity, impatience,

gasping or shock. Rhythmical contradictions again afford the means, but now the contradiction must be made evident. Metrical outlines can only reach the ear by means of accents, which the mind learns to expect at fixed and regular intervals. Any mode of writing that will put silence in the place of an expected accent, and require accent where silence or a weak tone would regularly belong, will produce a certain surprise and disturbance. Exactly such a result is often wanted in a tone-poem, and under the name of "syncopation" has been in use by all masters of The Art of the Musician. Of late, writers of popular jingles have made such frequent use of that sort of thing that it has seemed to those who take kindly to such productions as if a new vein had been opened, and under the name of "rag time" misplaced accents have run rampant. Two illustrations of very plebeian origin are quoted in Example 15. They have a very pert, saucy effect. But there is nothing new about the displacement of the accentuation. For comparison examine the quotation from Beethoven's Sonata, Op. 2., No. 3, where an urgent pleading is expressed by the melodic syncopations

in the left hand part (Example 16), also the fragment from Schaeffer whose *Fantasie* piece, Op. 1, No. 2 is as intricate an example of rhythmic art as one would care to see. It conveys a sense of hesitancy, irresolution and anxiety very well expressed. (Example 17.)

An examination of the works of great musicians will reveal a large number of attempts to introduce novel rhythmical effects, and it seems likely

Ex. 15



Ex. 16



First system of a piano piece. The right hand features a melody with eighth-note triplets and sixteenth-note runs. The left hand provides a harmonic accompaniment with eighth notes. A *cres.* (crescendo) marking is present in the left hand.

Second system of the piano piece. The right hand continues the melodic line. The left hand has a *dim. e rall.* (diminuendo and rallentando) marking. The system concludes with a double bar line.

Ex. 17

SCHAEFFER, Op. 1, No. 2

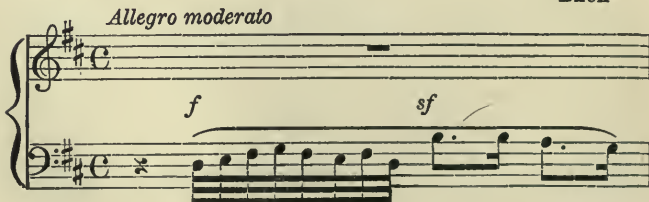
Third system of the piano piece, marked *Largo*. The right hand has a melody with dotted rhythms and slurs. The left hand has a bass line with chords and slurs. A *p* (piano) dynamic marking is in the left hand.

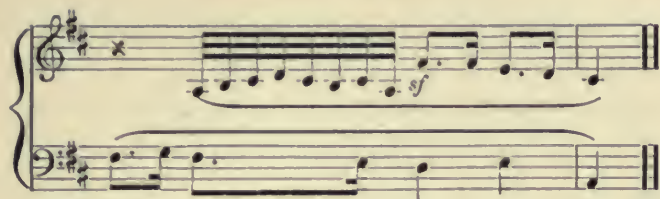
Fourth system of the piano piece. It is divided into two measures. The first measure has a *mf* (mezzo-forte) dynamic in the left hand. The second measure has a *p* (piano) dynamic in the left hand. Both hands feature complex rhythmic patterns and slurs.



that the future will witness advances in this line quite as marked as those to be looked for in other possibilities of musical development. As far back as Sebastian Bach, artistic use was made of peculiar and striking rhythmical designs. Witness the subject of the Fugue in D from the first part of the Well-tempered Clavichord quoted in Example 18.

Distinctive rhythmical devices, however, be they never so interesting and original, do not give so exalted an impression of The Art of the Musician

Ex. 18**FUGA****BACH**



as is to be derived from work done in the development of such ideas. Basic conceptions are good, but skill shown in turning such conceptions into effective finished fabrics is better. Such art may be displayed in two ways; either by using a rhythmical device as a germ from which to develop elaborate issues, or by so treating a melodic fragment as to give it varied rhythmical settings. Both of these plans will repay study.

Of the piano solos of that most gifted of musicians, Franz Schubert, the *Fantasie in C*, Op. 15, is by far the greatest. It is often called the "Wanderer" *Fantasie*, because in its slow movement, use is made of a theme which is also found in a portion of one of the songs of that name by the same composer, but antedating the *Fantasie*. Evidence of the high esteem in which Franz Liszt held this work is to be found in the

fact that he not only edited it as a solo, but also transcribed it as a concerto with orchestral accompaniment, afterwards rewriting this version as a duet for two pianos. This work is conspicuous for its adhesion to a small rhythmical device which, modified in various artistic ways, is to be found associated with nearly every theme of all the four movements. The germ rhythmically consists of a dactyl, a long note followed by two short notes. This occurs twice in the first measure, which has little that is characteristic except this rhythmical feature. Now in melody, then in accompaniment; now in longer notes, again in shorter; with altered relative length of tones; reversed (two short notes followed by a long one); changed in the third movement to three short notes instead of two, to conform to a triple meter; jumping from octave to octave and from hand to hand; in one shape or another this device is the most marked feature of the entire work. The brief quotations of Examples 19, 20, 21, and 22 show all these varieties of treatment. The work should be examined in its entirety.

Ex. 19

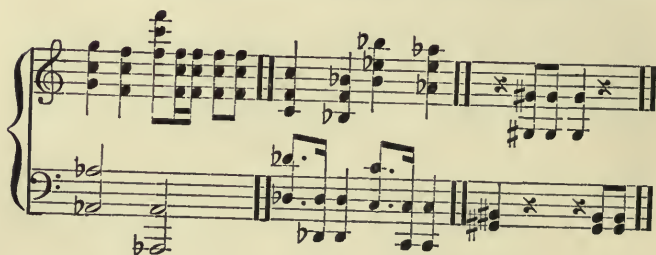
FANTASIE

SCHUBERT, Op. 15

Allegro con fuoco ma non troppo

The musical score is written for piano and consists of four systems. The first system begins with a bass clef and a common time signature (C), followed by a series of chords and a bass line. The second system continues the harmonic progression with similar chordal structures. The third system introduces a more complex texture with sixteenth-note patterns in the right hand. The fourth system concludes the exercise with a final cadence, marked by a double bar line and a key signature change to B-flat major.

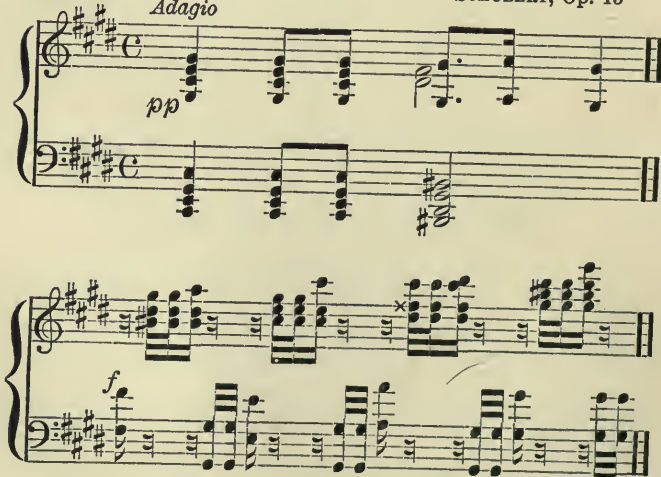
8va...



EX. 20

Adagio

SCHUBERT, Op. 15

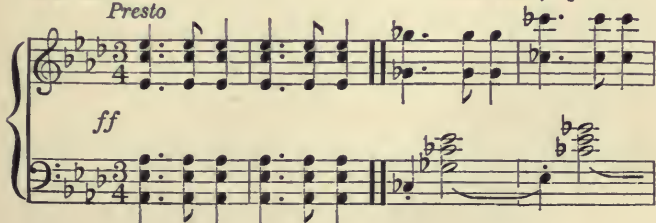




Ex. 21

Presto

SCHUBERT, Op. 15



The first system of music shows a piano introduction. The treble staff begins with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The bass staff starts with a half note G3, followed by quarter notes F3 and E3, then a half note D3. The second system continues the melody in the treble staff with quarter notes D4, E4, F4, and G4, while the bass staff has a half note C3 and a half note B2. The third system features a more complex texture with sixteenth notes in the treble staff and eighth notes in the bass staff, ending with a double bar line.

Ex. 22
Allegro

SCHUBERT, Op. 15

This system of music is for Schubert's Op. 15. The treble staff begins with a half note G4, followed by quarter notes A4 and B4, then a half note C5. The bass staff starts with a half note G3, followed by quarter notes F3 and E3, then a half note D3. The music is in 2/4 time and features a variety of chords and melodic lines, including a prominent bass line with eighth notes and a treble line with quarter and half notes.

For the converse of this development of a rhythmic germ through melodic and other changes, one may turn to Beethoven's Sonata in C, Op. 2, No. 3, and watch the rhythmic metamorphosis of a melody. A very striking pulsation pervades the opening idea in its curve through the first two measures, made up of a half note, four sixteenth notes, two eighth, and two quarter notes. This arrangement constitutes the rhythmic germ and will be found utilized as a model for much of the movement. It appears outlined and also complete at Example 23, followed by a few of its modifications within the movement. The excerpt marked *c*) shows how a strong accent (*sf*) may enable a note to take the place of a longer one; for the three measures are practically a double reproduction of the original rhythmical figure, the quarter note marked *sf* being at once the end of the first and the postponed beginning of the second, in which it substitutes the half note and hastens belated to its place with sudden, vigorous accentuation. The measures under *d*) display the germ nearly turned about, so that it seems like a sort of rhythmical attempt to present what

in melody is called a "retrogressive imitation"; the two quarters with which the original ends being here at the beginning, the half with which the model begins being here near the end, and the four sixteenths of the motive being here represented by the trill. A few other outgrowths of the germ are quoted, but to understand how much importance is given to this rhythmical formula and its modifications, an examination of the movement as a whole should be undertaken.

Ex. 23

BEETHOVEN, Op. 2, No. 3

a)



b) *Allegro con brio*



c)



The image contains three musical examples, labeled d), e), and f), each on a single staff. Example d) is a piano piece with a treble and bass clef. It features a melodic line with trills (tr) and dynamic markings of piano (p), pianissimo (pp), and fortissimo (ff). Example e) is a single melodic line in treble clef, starting with a fortissimo (ff) dynamic. Example f) is a single melodic line in treble clef, starting with a fortissimo (f) dynamic. All three examples show a similar melodic curve and rhythm, with trills (tr) and slurs indicating phrasing.

The second movement of this sonata is in the key of E, opening with a melodic figure which in its curve and rhythm is promptly repeated at a new pitch, exactly as was the opening of the first movement. In order to show the origin of this new opening the liberty may be taken of transposing it to the same key as the first movement, doubling at the same time the value of its notes. (See Example 24 *b*.) It is apparent that the curve of melody is almost identical with that of the original germ. Perhaps the modification of the opening of the first movement shown in *c*)

will help to make this still more evident. The four sixteenth notes of the original have been changed to two eighth notes, one of the following eighth notes has been omitted, and the last note has also been dropped. That is to say, the same melody appears at the beginning of the Adagio as at the opening of the first movement, but in a new key and with a thorough rhythmic revision. In its new dress the germ is much used in this second movement.

Ex. 24

BEETHOVEN, Op. 2, No. 3

Adagio

The musical notation for Example 24 is as follows:

- a)** Piano introduction: Treble and bass staves in 2/4 time, key of A major. The melody in the treble staff begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with eighth notes D5, E5, and F#5. The bass staff provides harmonic support with chords.
- b)** Violin entry: Treble staff in 4/4 time, key of A major. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with eighth notes D5, E5, and F#5.
- c)** Violoncello entry: Treble staff in 4/4 time, key of A major. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5, then a quarter rest, and continues with eighth notes D5, E5, and F#5.

Turning to the third movement of the sonata, we find a new meter but a restoration of the original key. Here, too, the original melodic curve is apparent at the opening of the move-

ment, but with a fresh modification of the rhythm. The effect is accomplished here by omitting the first note, the first of the four original sixteenth notes, and the second of the two eighth notes. To make this clearer, examine specially the second voice, the alto (which closely imitates the leader but is better for comparison), as it begins in the middle of the third measure. To show that the influence of the long opening note is still present, the beginning of this voice may be set back to the opening of the movement by counting it a duplicate of the opening voice for seven notes. See Example 25 *b*) as compared with the original at *a*). By the use of small notes for the duplicated opening and a parenthesis to enclose all interpolated notes, it is intended to make clear the relationship of the two, and comparing the lower voice of *b*) with *c*) taken from the original opening, the fact that *a*) is derived from *c*) should be plain.

The last movement opens likewise with a passage that can be traced to the same source, — the original opening of the sonata, — although the imitation here is not at first sight so pal-

Ex. 25

BEETHOVEN, Op. 2, No. 3

Scherzo

a) *p*

b)

c)

pable. Quite a little modification of the half note and of the sixteenth note trill is present, and the last note is omitted. Yet if one will play the first chord, then omit all to the fifth beat of the next measure and play that and the following notes to the rests, an octave lower, the fact that the idea is a rhythmical development from the original germ will be plain. As in the second and third movements, so the opening design of this part is utilized as the principal germ of the entire movement. See Ex-

ample 26 — a) original, b) modified as suggested above, and c), a modification of the original opening of the first movement calculated to show more simply the connecting link that exists.

Ex. 26

BEETHOVEN, Op. 2, No. 3

Allegro assai

The musical notation for Example 26 consists of three staves, each representing a different variation of the opening of the first movement of Beethoven's Op. 2, No. 3. The tempo is marked *Allegro assai*. The key signature is one flat (B-flat major or D minor), and the time signature is 6/8. Variation a) is the original, marked *p* (piano). Variation b) is a modified version. Variation c) is a further modification, showing a connecting link between the original and the modified version.

Here, then, we find unity conserved by the melodic roots of the various movements, while variety is secured through the rhythmical treatment applied. It is such workmanship as here displayed that constitutes one side of The Art of the Musician and that a most vital, significant and valuable side.

CHAPTER IV

THE SOUL OF MUSIC

OVER and over, music has been called the language of the emotions. The title is well earned, for there are depths of feeling in music to which words never attain, yet to attempt as some do to describe music as always and only the language of emotion, is to assume more than the composers have intended, to drag into some works a sentimentalism that is not germane to their nature, and to ignore many of the diverse messages the tone-poets have to communicate. Italian is said to be the language of song, French of conversation, German of science, and Spanish of love and romance; but admitting that all this may be true, does not prevent one from conversing in English, making love in German, buying pictures in Spanish, and scolding the waiter in Italian. Some music is simply the revel of a composer in the pure en-

joyment of rich sonority ; some, a mere burst of melody as artless and insignificant emotionally as the note of a bird. Some compositions are experiments in new combinations ; some are ingenious manipulations of themes in ways as unfeeling as the solving of a chess problem. Some pieces fill their mission when they allow a rhythmic recitation of words and their conveyance on musical tones to the recesses of a cathedral, while others lend a power to the overflowings of the heart that enhances their effect, glorifies their sense and beautifies their form.

The emotional meaning of music is not expressed exclusively by any of the elements out of which the art is constructed. As has already been shown, vivacity and stimulus are peculiarly the province of rhythm, and the opposite of these effects depends also to some extent upon the same element. Some feelings find expression in ponderous accents, others in tender pianissimos. Yet there seems to be a greater range of emotional significance, a wider possibility of soul communion in harmony than in all the other elements of

music combined. The plaintiveness in the minor, the doubtfulness in a suspension, the yearning in a discord, the surprise in an avoided resolution, the anxiety in an abrupt modulation, the repulsion in a double dissonance, the bewilderment in a series of diminished sevenths, and the satisfaction in an authentic cadence are among the harmonic means of expression that the great composers have often employed with telling power.

And it might almost be said that a composer's use of harmony is the measure of his musicianship. In nothing are the jingles of the incompetent would-be composers so wretchedly poverty-stricken, in nothing is their want of ideas or value so clearly displayed as in the element of harmony. One who has had considerable contact with music is not unlikely to find a melody running through his head—an inspiration whose source he cannot trace and whose beauty may be great. In rhythm it may escape absolute monotony by the suggestions of the verses to which possibly he may set it. But when it comes to the harmonization, nothing will save it from being commonplace and worthless in its hopeless emptiness except musicianly knowl-

edge and skill on the part of the composer. And however beautiful a melody, as such, it cannot of itself raise a piece to artistic rank, simply because melody is chiefly the child of inspiration. The touch of adaptation, of manipulation, of intention—in short, of art—is to be found in the melodic structure of every worthy musical work; but melody itself partakes too much of nature to be the most reliable sign of the artist. Let those who doubt this contemplate the beautiful melodies that are not infrequent in the productions that find their way into the revival meetings, the theaters, the ball rooms, and the park band concerts. The beauty of these melodies often seems to be the only quality they possess adequate to account for the toleration with which the compositions are received among persons of general culture; for many of them are certainly very inartistic. Were it but customary for those who study the art of piano-playing to give more attention to the subject of harmony, thus becoming aware of its resources and having their thought drawn to the meaningless character of much popular music, both the proper respect due true

art and artists in tones, and the quality of music heard in public assemblies, could hardly fail to show improvement.

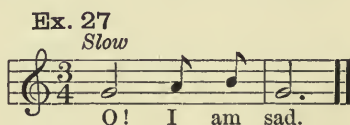
Previous chapters have considered such of the materials put into the hand of the musician as are the derivatives of three of the fundamental elements of musical sound—quality, force, and length. The remaining element of pitch supplies material of two sorts. The possibilities and effects due to successive changes of pitch in any one voice, considered separately, are the composer's melodic material. Significance and beauty arising from differences of pitch in sounds heard simultaneously, may be said in a general way to depend upon harmony, and rich indeed are the resources at the command of the tone-poet in his harmonic material. Our study of *The Art of the Musician* necessitates some specific investigation of these resources.

It is something of a problem to decide what in our lives is truly natural and what that we consider natural is really due to heredity, early education, and convention. It would seem to a person familiar with music simply impossible to hear a melody

without associating it more or less vaguely with accompanying harmonies. One might have trouble to write down or describe these harmonies; they might not always be the same. One might presently hear the melody with other simple harmonies and accept them without cavil; but let unusual or elaborate harmonization be applied to the familiar melody and at once it is challenged. If minds in general do work in this way, assigning some harmony to any melody (and a musician possibly may not be fairly competent to judge of such a matter with regard to the lay mind), it would seem as if harmony is in so far natural. Yet, on the other hand, we know that the scales which underlie all harmonization have not always been the same as at present, and that to-day semi-civilized tribes have scales in use differing from our diatonic series. Furthermore, we are assured by the wise that harmony is a comparatively recent invention and that ancient music was purely melodic. Still it is certain that effects readily recognized by all, and sometimes derived from melodies pure and simple, depend upon considerations that are harmonic in their essence, and that therefore

imply a harmonization of the melodies which must have been supplied in the mind of the hearer.

For example, take the widely appreciated fundamental difference between major and minor. Mr. A. J. Goodrich, in his little work called "Music as a Language," has pointed out that a gloomy sentiment sung to a cheerful strain of melody is unconvincing. To quote his own words and illustration, he says: "If I were to sing,



no one would believe me, because the musical tones contradict the sentiment." The position is well taken, but if the tones contradict the sentiment they do so for the reason that the mind hearing them, in forming its judgment of them, immediately associates with them a harmonization that assigns them to the major mode. This is perfectly natural, because only by such a harmonization can the tonic be found among the notes sung, and without a tonic (or key note—which, by the way, can only be recognized by a concep-

tion that is essentially a grouping of tones and therefore harmonic) everything is vague and unsettled. Hearing the little fragment of melody then, the mind naturally harmonizes it in this way:

Ex. 28
Slow

O! I am sad.

The attunement is major, is therefore cheerful, and hence is inconsistent with the sentiment of the words, and the result is unconvincing, just as Mr. Goodrich observes.

The inconsistency, however, is not in the melody, but in the assumed and mentally conceived harmony. For taking the melody without the slightest change, and re-harmonizing it in the minor mode (see Ex. 29), it at once becomes absolutely in agreement with the sentiment of the words.

Ex. 29

Slow

O! I am sad.

While the perception of mode (minor or major) is not the fundamental one in harmony, it yet seems to have the widest appreciation as a significant element in music. Literature is well stored with evidence that the minor mode is regarded as the proper musical avenue for the expression of pain, grief, mourning, and disappointment. Probably that view may pass unchallenged, yet composers have striven very successfully to use the minor in an opposite sense. Scherzos and other light and playful movements in minor are not few; but, on the other hand, felicitous expressions of gloom and melancholy in the major mode are scarcely to be discovered in great music.

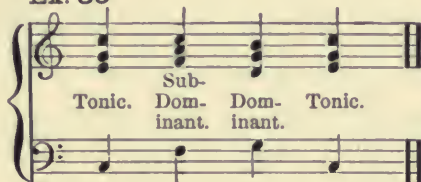
The fundamental, and by far the most impor-

tant, conception in relation to harmony is attunement—the perception that the notes heard are related more or less closely to one certain tone qualified to be the resting point and final of the series, and the one toward which, or toward some member of the concord upon which, all the sounds tend. That one certain tone is called the tonic or keynote of the series. It is verily the key to the solution of the maze of composite sound-structure presented to the ear by any harmonic combination, however simple or complex. The hearer is at sea unless he can mentally locate the keynote. In this fact of the prime necessity for knowing the tonic, is to be found the reason for the paucity of chords in so-called popular music. Pleasure in hearing music is very largely dependent upon ability to perceive at all times what is the tonic of the harmonies used. A brief period of doubt, properly utilized and understood as such, adds zest to the enjoyment of the *connoisseurs*, but intricate, unrelated and dissonant harmony gives delight only to those who by training and experience have acquired the power of perceiving a remote and obscure tonic.

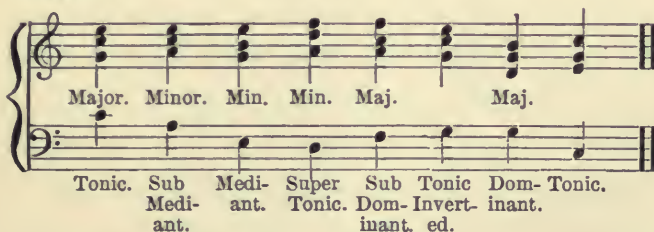
The natural grasp of attunement (if it be natural) hardly extends beyond those chords which are comprehended within both scale and mode. In the major mode (which is more frequently employed and which offers the composer the wider range of material within the key) the tonic triad, sub-dominant triad, and dominant triad may all be sounded without introducing a note foreign to the scale, without leaving the major mode, and without introducing a dissonance. In fact, the three chords contain every note of the scale. The weakest musical intelligence is able to recognize their tendency toward the evident tonic. In other words, the natural sense of attunement is not bewildered by such a progression as is shown in Ex. 30, and accordingly we find that series of chords in every simple composition—thousands of pieces of popular rubbish use no others. But the instant we pass beyond those chords the sense of attunement requires education or it is puzzled, with resulting destruction of the pleasure of him who is not prepared to follow the chords and preserve his assurance of the tonic. Even the introduction of the remaining concords within the limits of the

major scale disturbs, because they are all fundamentally *minor* triads, in spite of their construction from the tones of the major scale, and the sense of attunement is as true to the mode as to the tonic. Hence such a progression as that shown at Ex. 31 demands some education for its enjoyment, notwithstanding the fact that not one note is introduced that is either dissonant or foreign to the scale.

Ex. 30



Ex. 31



This matter has been considered with a certain fullness of detail, perhaps almost too technical, because it sets forth, with some of the reasons not

otherwise easily seen, a most important side of The Art of the Musician, and one which offers an obstacle hardly suspected by music lovers, to the general understanding of the best that the composer has to offer. An uneducated listener can follow more easily a modulation bringing about in a simple and natural manner a change of attunement to a related key, than he can cling to the established attunement while listening to chords not evidently belonging to it. For admission beyond the mere outer courts of musical enjoyment, it is absolutely essential that one acquire by practice the power of clinging to the attunement even when it is rendered remote by the introduction of chromatic deviations from the scale. And no less necessary is it to perceive where, by transition or modulation, the composer would establish a new key or mode.

Perhaps half the pleasure to be derived from a great modern work in symphonic style is the product of its harmonies—the soul of the music—but it is not a pleasure to be secured to the unthinking and uninstructed by a superficial hearing. As yet lamentably little effort has been put

forth in our music teaching to make this understanding of the meaning of music the possession of our students. While the teachers commonly insist that music is a language, they yet conduct their pupils through a course which is aimed at making mere speakers of the language—mere players and singers—who are expected to carry out their instructions without necessarily knowing deeply the real subject about which they are—not talking but—playing or singing. By the long contact with music which the usual course of training applied to the player requires, the pupil involuntarily becomes initiated into the art of following a maze of harmony and perceiving its superficial meaning; just as a laborer in a foreign land acquires in time the necessary modicum of its vernacular tongue. But who that is familiar with the prevailing standards of musical taste and appreciation, can believe that our music teachers or their pupils generally echo, with regard to the art, Paul's words: "I had rather speak five words with my understanding, than ten thousand words in an unknown tongue"?

In this view of the matter it is small wonder

that the playing of the piano by machinery has recently and with such suddenness sprung into so great vogue. If there is, so far as we know, nothing to be expressed — no soul in the music — the machine may as well assume the execution and save us labor and trouble. Undoubtedly there is in any case a large and legitimate field for the machine, and even in this strange development there is hope, since by means of these mechanical devices there has come a surprising revelation of the extent and interest of the works of the composers, considered merely as artistic manipulation of sounds, themes, rhythms, and harmonies. For such a revelation most of us would have been obliged to wait long had it been necessary to rely for the discovery upon fingers subjected to prevailing methods of training. Harmonic appreciation also is aided by the machine, for an essential element in the understanding of a series of chords is *familiarity* with the tonal effect of the progressions. Hearing music requires practice no less than performing it, and a pianola can give the ear very good practice indeed.

But now that we are in the way of so easily

finding out something of the richness and variety of the work of the composers, students of technique and mere listeners alike need to undertake systematic work in the language of music. Those who call themselves teachers of music should relax somewhat their devotion to technique and give specific attention to the cultivation of a discriminating taste and a sound critical judgment in their pupils. By this time everyone should know that the word "discord" does not signify a false or disagreeable combination of sounds, but merely an inconclusive, intermediate, conjunctive "musical word" that may be most agreeable when rightly used. One should know that chords have tendencies and that these may be violated for sufficient cause with fine effect; one should be able to tell whether the scattered notes of a rhythmical design are to be conceived as belonging to one chord or whether they contain foreign sounds. In short, so many details fall under this head that in a work of this character it is not possible to properly enumerate or consider them. The point to be made here is that through combinations of simultaneous sounds, and still more through the various plans

of leading and relating such combinations — that is to say, through progression, modulation, resolution, cadence, *etc.* — much of the best that music is capable of expressing is conveyed to the hearer; and that the understanding of these things results in greatly enhancing the joy to be derived from the tone-painting of the masters.

Without the possibility of putting the actual sounds into their proper relations, very little of the enormous wealth of illustrative material along these lines seems available in this place. Few indeed, even among musicians, are able to imagine the expressive power of tonal combinations from seeing their printed representations; and to actually hear a half-dozen measures of illustrative material, a mere fragment taken out of a great work, cannot put one into the proper frame of mind to catch the elusive power of the soul of music. One must travel the entire musical journey to arrive at the destination. One striking contrast between the real composer and the “jingler,” however, can be revealed in brief illustration, and that is in the comparative wealth of harmonic material used by the two. The appended examples are designed to

show something of the rich tonal supplies drawn upon by Beethoven and Wagner for the construction of but a few measures; in one case (Ex. 32) from the slow movement of a sonata, and in the other (Ex. 33) from that wonderful finale of "Tristan and Isolde." The former shows us in the space of but four measures the employment of seven distinct chords. The latter illustrates how, upon occasion, the great composer can baffle the sense of attunement. Much of the interest of the piece from which the passage is taken is in the problem as to what is the tonic or the succession of tonics to which the chords are related. To the untrained ear, however gifted with a natural love for, and appreciation of, mere sonority, the piece can be nothing but a meaningless jumble, although its harmonic richness may give a pleasure of exactly the sort one might find in listening to the beautiful voice and tonal inflections of a lovely woman speaking an unknown tongue. To the instructed ear, it means a multitude of conflicting emotions: agitation, anxiety, intense hope and despair, all expressed with a power far beyond that of mere words. The true æsthetic delight to be de-

rived from *The Art of the Musician* is something widely different from and far above the mere sensuous charm of musical sounds however luscious. It consists in no small measure in getting at the soul of the composer through a clear understanding of the beauty and meaning of his harmonization.

Ex. 32

BEETHOVEN, Op. 7

Largo

(1) (2) (3) (4)

(5) (6) (7)

Ex. 33

WAGNER

Molto lento

ff *sf* *trem. perdendo*

Molto moderato

pp *l. em.* *ppp*

ppp

CHAPTER V

THE BEAUTY OF MUSIC

THERE is in nature an adaptation of external objects to the functions of the senses that gives rise to a delight that must be considered as fundamental, essential, instinctive; and that, when it concerns the higher senses of sight and hearing, we call a perception of the beautiful. One need not discover an association of ideas or any other previous conception upon which to base this notion of the beautiful. The mere fact that the Creator of the senses is the Creator also of the objects which appeal to them, implies that qualities in the object calculated to pleasantly affect the sense in the highest degree should deserve that distinction to which we apply the name of beauty.

Music is allied to the other interests of life by perhaps as few ties as associate together

almost any human concerns that can be mentioned. The rhythmical link between the art and the heart is the strongest, and has been considered at some length already; but while one easily recognizes rhythm in music one does not think of rhythm alone as preëminently musical. The regular sound of horses' feet, the sharp exhaust of a locomotive, the throbbing of a power pump, the insistent ticking of grandfather's clock, and other such recurrent impulses do not seem musical to us, and as a rule do not suggest tunes, although at times they will do so. We have come to speak of the "harmony" of colors and of the universe, but it is because we have found out some facts regarding the laws of vibration, not because we derive any musical associations from a picture or from the wonders of astronomy or the repetitions of history. We talk of the song of the birds, but those bird notes that can be easily reproduced on the piano or violin are few, and they are not the basis — in fact, they have little to do with the complex conceptions shown in the structure of a sonata or a music drama. Artistic music is an interest and consideration

very much to itself, aside from and little mixed with the other concerns of life. It is a thing apart; but its relations to civilization, to the history of culture, to education, to social, theatrical, and ecclesiastical affairs, to commerce and manufactures, and to the inmost life of many high-thinking individuals, show that it is by no means to be neglected on that account.

One of the crowning glories of music is its power to divert the mind from other occupations, and to give rest, stimulus, and new vitality by affording a delight that carries with it no suggestion of other concerns, while yet it is sufficient of itself to satisfy exalted demands of the intellectual nature. This delight makes its earliest appeal and gets its first hold upon the mind, not through association of ideas, but because of the power of sonorous vibrations to please the auditory sense. The primary conception of beauty in music is founded upon a perception of the symmetry and appropriateness with which agreeable sounds are combined into forms displaying intention, thought, and skill on the part of the artist.

The basic musical conception is that of tone, whose beauty is as naturally appreciated by the ear as is the beauty of color by the eye. The fact that tones are composite affairs is as little suspected by the uneducated ear as is the corresponding fact regarding color by the ordinary eye. It is true that continuous tone unchanged in pitch soon becomes wearisome and offensive, but the introduction of small pitch changes may renew the impression of beauty and add to it the sense of rhythm already considered, and also the sense of melody which is the first specifically musical apprehension and the one most essential to the association of the thought of beauty with music.

Melody may be defined as "a well-ordered succession of single sounds," and as such it is invariably present in any musical composition. But technical melody is not necessarily always melodious. Whether it is so or not depends largely upon the point of view, or the musical education of the listener. A melody which moves only to adjacent tones of the scale, or if at a larger interval, by tones that require no change in

the chord, that keeps within the medium range of the ear's pitch-perceiving organs, that remains always *above* any accompanying notes that may supply harmony, and that is not continued to the point of weariness, will be enjoyed by any person who has the least natural love for musical sounds. Such a melody performed on an instrument of fine sonorous quality, or sung by a cultivated voice, especially if associated with beautiful words (say "My country, 'tis of thee," or "Home, Sweet Home") rendered with appropriate feeling and expression, and accompanied by obvious and unobtrusive harmonies, is capable of giving intense delight. But while that delight is of high order and refining influence, it is still almost wholly a sensuous delight. It is due to natural perception of the beauty of rhythmical tones changing in pitch. It is not a delight in "The Art of the Musician," for to that artist the musical elements mentioned are but materials.

To say that the enjoyment of a simple melody well sung in rich tones differs from appreciation of musical art, is not to belittle or decry such

enjoyment. The painter who would object to one's gazing enraptured at a glorious sunset, is an unheard-of member of the craft. Yet as physicians sometimes actually seem to blame patients for recovering under faith cures, quack nostrums, old wives' concoctions, or even the ministrations of an educated practitioner of a different school, so musicians are frequently found who cannot willingly allow the Salvation Army lass to find pleasure in her tambourine and the tune to which she plays it, the street Arab to dance to the barrel organ, or the religious recluse to go into ecstasy over his Gregorian tone. Something of the same feeling but arising from a different point of view, is discovered now and again, where the music lover who has advanced as far as, say, Moszkowski and Gottschalk, will not believe that his more studious brother really delights in Bach and Palestrina; or where the devotee of Mozart and Donizetti would consign to the home of the prevaricators one who professed to admire Wagner and Richard Strauss. We might well treat more charitably the artistic opinions and tastes of others. It is, however, one thing

to allow to any one the full enjoyment of innocent pleasure in strict accordance with his own inclination, and quite another affair to admit his critical authority in matters of musical art. Nothing satisfactory, progressive, or artistic can result from conceding to a musical ignoramus the right to dictate styles, standards, and selections, say, for church music, because of an official position as pastor, or a prominent position as rich pew-holder. One of the musical institutions of America that emphatically needs reformation is the church music committee.

In studying *The Art of the Musician* one is but little concerned with simple melody considered quite by itself. The enjoyment of any particular melody is almost entirely a matter of taste. The construction of a melody that shall be sure to ravish the senses has never been expounded in any practical rules that can be absolutely trusted to produce the desired result. The wonderful melodies that take such a hold, have such a power, and give such delight are inspirations pure and simple. They come to the musically unlearned as well as to the students; they come to the barbarian as well

as to the man of culture; they are gifts like the lines that make up a beautiful face or the tints that a lovely flower reflects from the sunlight. The art is in the use of these inspirations. It is by combining, relating, imitating, varying, and developing the melodies that occur to him, by treating them as material, and building from them a composition, that the musician displays his artistic power and wins the admiration of the discerning critic. The student of *The Art of the Musician* will find much to interest him in tracing out the relations of melody, and perhaps will gain more pleasure by less effort from this than from any other line of musical study. The knowledge to be thus gained is also an essential prerequisite to entering upon more advanced investigations of the thoughts of the tone-poets.

Considering melody as but one of the materials out of which the composer constructs his art work implies that melody is not often to be found alone in any composition. In fact, the "well-ordered succession of single sounds" has frequently to be selected by discriminating interpretation or trained hearing, or both, from a mass of sounds

simultaneously heard both above and below the specific melody. More than one quite distinct melody may be present in a piece at the same time, and of two melodies entering the ear simultaneously, one may be accessory or both may be co-ordinate. The untutored listener's insistent demand is for music that has "some tune to it." But there is no music of any other sort; and what he means is simply that he needs guidance in finding the "tune." Melody is always present in music, but in intricate compositions it is now in one voice, now in another, now above, now below, now simple, now complex. It must be traced and isolated if it is to be enjoyed free from the distractions involved in associated tones. And the ability to find and hear the "tune" and appreciate its relationship is often a source of greater pleasure than is even the sensuous charm of the melody itself.

It is comparatively easy to find a melody which occurs in the highest part, say in the soprano voice of a quartette. If it be necessary to discover the melody in a lower position, many a musical capacity is overstrained, unless the melody is an-

nounced very strongly (as by a cornet playing with accompaniment of strings) or is already familiar, or has a moderate pace in rhythm while the accessory parts move at a different rhythmical rate. One of the most beautiful melodies that was ever conceived is that in Rheinberger's "Evening Hymn," but it is not always in any one voice, and hence it demands some training for its enjoyment. The piece is not liked by some hearers at first, merely because they are not able at once to locate the "tune." A small portion at the beginning is quoted in Example 34, and there the melody lies in the tenor, except that at the end of the excerpt the melody for two notes leaps to the soprano.

Ex. 34 THE STARS IN HEAVEN

RHEINBERGER

Andante

The musical score for 'The Stars in Heaven' by Rheinberger is presented in a grand staff format. The key signature is one sharp (F#), and the time signature is 4/4. The tempo is marked 'Andante'. The score begins with a piano introduction in the left hand, marked *pp* (pianissimo). The melody is primarily in the tenor voice, marked *mf* (mezzo-forte). The right hand provides harmonic support with chords and moving lines. The melody concludes with a leap to the soprano voice for the final two notes.

A somewhat easier problem is presented by the second appearance of the principal melody of Doehler's Nocturn in D flat as shown in Ex. 36.

Here to fully appreciate the piece, one must hold in mind the opening theme (Example 35) and recognize it after quite a space when it recurs, although when it does come back it is in an under-voice and transposed an octave lower than its first position. This is not a very arduous task if it be distinctly proposed to the mind as the thing to be accomplished in learning to listen intelligently to this particular composition.

Ex. 35

NOCTURN

DÖHLER

Lento cantabile

p

Ex. 36

15 8..... 18

pp marcato il canto

The image displays three systems of musical notation, each consisting of a grand staff (treble and bass clefs) in G major (one sharp). The notation is designed to illustrate the concept of melodic recurrence through various musical devices.

- First System:** Features a melodic line in the treble clef starting with a dotted quarter note on G4, followed by eighth notes. A bracket labeled '8' spans the first measure, and a bracket labeled '11' spans the subsequent measures. Dashed lines connect the initial G4 note to its recurrence in the bass clef and later in the treble clef.
- Second System:** Continues the melodic development. A bracket labeled '14' spans a series of eighth notes, and a bracket labeled '17' spans another series. Dashed lines trace the recurrence of specific melodic fragments between the staves.
- Third System:** Includes a trill (tr) in the first measure of the treble clef. Subsequent measures show eighth-note patterns. Dashed lines indicate how these patterns relate back to earlier material in the piece.

A foremost prerequisite for the enjoyment of musical art is the ability to retain a melodic idea and to recognize the recurrence of this idea later in the composition. One of the most prominent elements tending to produce pleasure in any di-

rection is familiarity, and this is conspicuously true in music. "The good old tunes" are everywhere the favorites. We like old friends. The newcomer must prove his congenial qualities. So in nearly all popular tunes, the opening strain is repeated at a later stage, in part if not fully; and if the opening strain is not sung again, the second strain is pretty sure to be favored in that manner. The long-continued popularity of rondos, in which a melodic idea occurs more than once after digressions, is undoubtedly partly dependent upon the plan of construction, which gives opportunity for a rehearing and recognition of a strain that was found agreeable on a recent previous hearing.

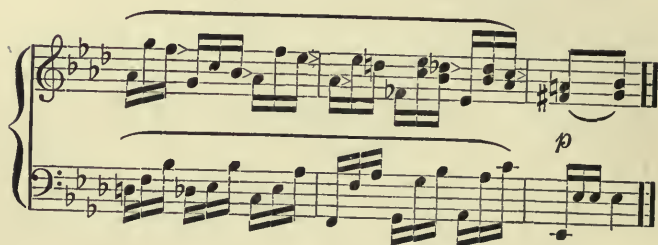
Variations, although in general their artistic rank is not high, serve a good purpose in cultivating the power of clinging to a melody under circumstances that make its perception a problem. Example 36 is a variation of Example 35, and two following examples (37 and 38) from Beethoven, Op. 26, and Schubert, Op. 42, show this point in not very difficult passages, with an indication of the solution of so much of a problem as is present, supplied by adding accent marks to those notes in

the variations as here printed, which represent the original melody as it appeared in the themes. The Schubert work is the more difficult to comprehend by the ear, and a second quotation (Example 39) from an earlier portion of the same movement is still more abstruse than the variation shown in Example 38.

Ex. 37

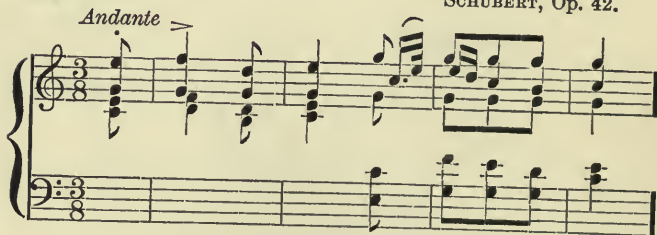
BEETHOVEN, Op. 26

The musical score for Example 37, Beethoven Op. 26, consists of three systems of piano music. The first system is marked *Andante* and begins with a piano (*p*) dynamic. The second system features a fortissimo (*sf*) dynamic followed by piano (*p*) dynamics. The third system is labeled *Var. 5.* and includes a piano (*p*) dynamic and a *dolce.* marking. The score is written for piano in G major, 3/8 time, and includes treble and bass staves with various musical notations such as notes, rests, and dynamic markings.



Ex. 38

SCHUBERT, Op. 42.

Andante



Ex. 39

Andante

SCHUBERT, Op. 42



While the melody in the last example has to be sought out within an under voice, with occasional alterations of tones, and even with transposition to a new key, the trained ear finds little difficulty in the problem as compared with that presented by such a work as Schumann's *Symphonic Studies*. The latter, however, affords an artistic delight, study by study, entirely independent of the necessity of finding the origin of the references which the pieces considered as variations make to the theme.

Musicians frequently exploit distinct melodies simultaneously. A well constructed duet is an example of this sort of art work, but many compositions for two singers hardly serve as illustrations because one of the voices is simply given a part to sing that is closely parallel to the other, and is practically the same melody reproduced at a somewhat lower pitch. Any listener who can follow one part intelligently, can follow both quite as easily in this sort of construction. But a fragment of independent melody introduced without interruption of the principal melody, often gives peculiar pleasure. Witness these two brief ex-

amples (40 and 41) from Moszkowski's Waltz in A flat, and from Chopin's Etude, Op. 25, No. 10. The Etude from the same opus, No. 7 in C sharp minor, is a dialogue of wonderful beauty from beginning to end.

Where both the melodies discovered at any stage of a composition are used as sources of the developed portions of the work, it is necessary to give attention to both in order to understand the

Ex. 40

WALTZ

Moszkowski

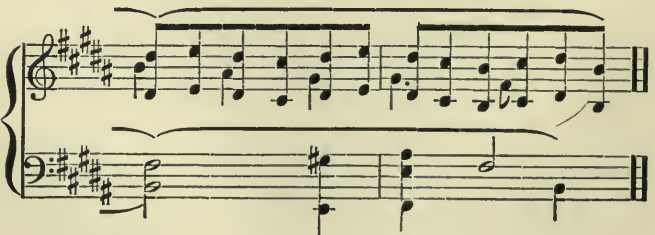




Ex. 41

ETUDE

CHOPIN, Op. 25, No. 10



composer's design. At the opening of Beethoven's Sonata in B flat, Op. 22, we find him beginning with two distinct melodies. (Ex. 42.) One of

Ex. 42

BEETHOVEN, Op. 22



these appears to be the principal melody, the other an accompaniment; still the under part is readily seen to be an independent melody even if subordinate. It is a well ordered succession of single tones. But as we go along through the movement it soon becomes apparent that these two melodies are of equal importance. Witness several uses of the upper one in Ex. 43, and of the lower in Ex. 44, all from the same movement and each show-

ing the development of but one of the original melodies, the other being absent from the passages chosen. This makes it evident that for the understanding of these passages, both the melodies at the beginning of the movement must be grasped so that as they are utilized they may be accorded consideration either separately or in combination. It may be noted in passing that the combined influence of both melodies is to be seen in a single voice at the opening of the Menuetto, the third movement of this same sonata, which is sketched as Ex. 45. This derived or developed idea is characteristic of the Menuetto.

Ex. 43

BEETHOVEN, Op. 22

The musical score for Ex. 43, Beethoven, Op. 22, is presented in two systems. The first system is marked *p* (piano) and the second system is marked *pp* (pianissimo). Both systems are in B-flat major (two flats) and 3/4 time. The first system shows a melody in the treble staff and a bass line in the bass staff. The second system shows a melody in the treble staff and a bass line in the bass staff. The score is in B-flat major, indicated by two flats in the key signature.

Two systems of piano accompaniment in B-flat major (two flats). The first system features a treble staff with a single chord and a bass staff with a continuous eighth-note pattern. The second system shows more complex textures with chords and eighth-note patterns in both staves, including dynamic markings of *sf* (sforzando).

Ex. 44

Four systems of piano accompaniment in B-flat major. The first system has a treble staff with a melodic line and a bass staff with a continuous eighth-note pattern, marked with *f* (forte). The second system shows the treble staff with rests and the bass staff with a continuous eighth-note pattern, also marked with *f*. The third system features a treble staff with a melodic line and a bass staff with a continuous eighth-note pattern. The fourth system shows the treble staff with a melodic line and a bass staff with a continuous eighth-note pattern.

Ex. 46

Adagio

BEETHOVEN, Op. 22

The musical score is written for piano and consists of four systems. Each system has a grand staff with a treble and bass clef. The key signature has two flats (B-flat major), and the time signature is 9/8. The first system begins with a forte (*sf*) dynamic. The melody in the right hand features a mix of eighth and sixteenth notes, often beamed together, with some notes marked with an 'x'. The left hand provides a steady accompaniment of eighth notes. The second system continues the melodic and harmonic development. The third system shows a more active right hand with frequent sixteenth-note passages. The fourth system concludes the exercise with a final cadence, marked by a double bar line.

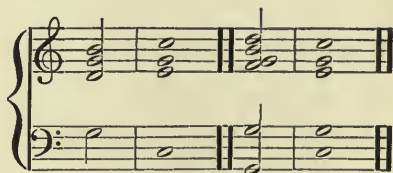
An essential requisite of beauty is organization. Features distinguishable, recognizable, symmetrical and proportionate are necessary. Melody to be beautiful must have divisions and subdivisions in balanced groupings, like the verses and lines of poetry, or it will seem crude and chaotic. As the melody of a song or a song-like ("lyric") instrumental composition flows along, it will easily be noted that at intervals it comes to points of rest; places that by the aid of the accompanying harmony performing what is called a "perfect" or "authentic" cadence, may be recognized as closes of passages corresponding to the sentences of language. With practice, the same divisional points may be discovered in more intricate movements. In simple compositions, like folk-songs, dances and ballads, the periods will often be found at regular intervals, and this fact has led many writers on Musical Analysis and Form to define musical periods in terms of meter, saying that the musical sentence is normally of so many (generally eight) measures length. This, however, is far from being the case in elaborate works of musical art. There is in all music a tendency toward the regu-

lar evolution of metrical groups. Beats group themselves into measures by alternations of strong and weak, and measures tend to combine in pairs and groups, especially in pieces where rhythmical values are emphasized as in dances and marches. But nevertheless the musical periods are of various lengths and are often highly irregular in the same composition. They depend not upon meter but upon sense, just as they do in ordinary spoken language. Even in poetry, especially of the more serious sort, we frequently find lines ending without punctuation, and sentences extending beyond the verse to end finally in the midst of a line. The sentence, in other words, is a different consideration from the line and is independent of it; and the corresponding thing is true of the meter and periods of music. The limit of the verbal sentence is the period. The limit of the musical period is the cadence.

While the meaning of the word cadence is primarily a close (the falling of the voice), it is studied in music as a feature of harmony—a chord succession. A number of different forms of cadence are recognized, and harmonic cadences

may be introduced within the boundaries of a period. A period cadence is an affair of combined harmony and accent, and must occur at a reasonable distance to allow of the formation of a fully developed musical sentence. Such a cadence consists of the dominant or dominant seventh chord in any key, followed on a strong beat by the tonic harmony, as seen in Example 47. This is the perfect cadence, and when it occurs at a fitting resting point in the melody far enough from the beginning of the sentence to allow of a well-rounded expression of good sense, it indicates the close of a musical period, whether it is seven, eight, thirty-three or any other number of measures long.

Ex. 47



Musical sentences readily subdivide into smaller portions, symmetrical or at least well-balanced in their relations, to which names have been applied

but with a conspicuous and lamentable lack of uniformity among different authors. The matter is hardly to be accounted of great importance to one who would learn merely to so listen to music as to recognize *The Art of the Musician*, but the confusion in the assignment of names to the subdivisions of the musical period has had one somewhat troublesome result that must be mentioned here, in the ambiguous use of the word "phrase." A phrase should mean "all the notes under one slur" and in music never anything else. All writers so use the term and speak of a performer's "phrasing" signifying his grouping and detaching of notes so as to exhibit the composer's markings by slurs, staccatos of various sorts, rests, and the significant absence of slurs. Slurs have nothing to do with sentences, or with any parts of sentences as such. They are purely executive signs and they mark phrases.

Most, if not all, writers in English upon musical analysis make use of the word "phrase" with a distinct and radically different meaning as indicating some portion of a musical sentence. That, however, is a much more recent application of

the term than the one indicated in the preceding paragraph; all writers, as stated above, use the word in the executive sense; there is no agreement among authors as to the size or delimitation of the part of a sentence to be called a phrase; and worst of all, the confusion and ambiguity consequent upon using the same word now in an executive and now in an analytical sense have led some editors to alter the phrase mark (the slur) in standard works, removing that character from its office as an executive sign to a new and strange, as well as totally unnecessary, function of indicating punctuation; meanwhile inserting a sort of diacritical mark to perform the office that has been well-enough performed for centuries by the slur. No greater crime against musical notation and the clear understanding of the composer's intentions has been committed. It has been done in an effort to make the sign, which certainly indicates a phrase, agree with a false conception of what a phrase is. There are words enough to describe the portions of a musical sentence without ambiguity and without robbing musical nomenclature

of a term that is needed still for the function it has exercised since notes were grouped by bowing and breathing in accordance with good taste in execution. Beginning with the name of the smallest division of a musical sentence, and including terms enough to describe the analysis of the longest period, these words in order are: Fragment, Section, Clause, Strain, Half-sentence, Period.

Many periods consist of but two clauses, each containing two sections; not infrequently a period consists of a strain of two clauses, and a third clause. "Half-sentence" is a term rarely required. As a sufficient illustration of the whole subject for a book of this character, the very long (31 measures), irregular and beautiful sentence in the first movement of Beethoven's Sonata, Op. 90, is quoted as Example 48. It divides readily into two half-sentences at the colon: each of the halves divides into two strains at the semicolons; each strain subdivides into two clauses at the commas; and each clause divides into two sections at the inverted commas. The first section consists of a single fragment; the

second section consists of two fragments each two measures long; the third and fourth sections each consist of two fragments one measure long. In the last half-sentence the fragments are all one measure long except the final one, which extends to four beats; the strains are equal and each contains two clauses, but some sections are made up of two fragments and others of a single one. The entire sentence can be adequately analyzed without recourse to the word "phrase" and so that the analysis can be understood by any critic or authority. Many writers would use the word phrase instead of clause in the above analysis; many others would use it in place of fragment, many in place of section. The only satisfactory way out of the difficulty is to restrict the word phrase to indicating always "all the notes under one slur." The word "clause" will answer perfectly as a substitute for it in all analyses of structure.

Ex. 48

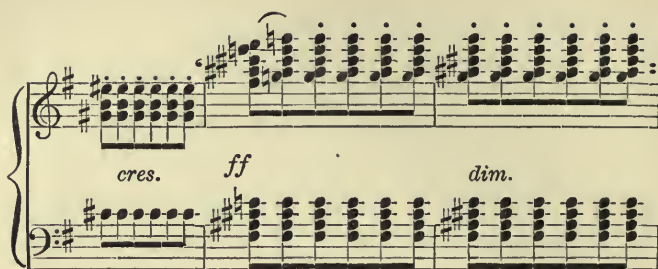
BEETHOVEN, Op. 90

The first system of musical notation for Ex. 48. It consists of a grand staff with a treble and bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music begins with a piano (*p*) dynamic. The right hand features a melodic line with a trill and a triplet. The left hand has a bass line with a trill and rests marked with 'x'.

The second system of musical notation. The right hand continues the melodic line with chords and a trill. The left hand plays a series of chords, some marked with 'x'.

The third system of musical notation. The right hand has a melodic line with a trill and rests marked with 'x'. The left hand features a series of chords, some marked with 'x'. Dynamics *f* and *sf* are indicated.

The fourth system of musical notation. The right hand has a melodic line with a trill and rests marked with 'x'. The left hand features a series of chords, some marked with 'x'. Dynamics *pp* and *f* are indicated.



The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The treble staff begins with a series of chords, each marked with a dot above it, and then continues with a melodic line. The bass staff features a series of chords, each marked with a dot below it, and then continues with a melodic line. The dynamics *cres.*, *ff*, and *dim.* are written below the bass staff.



The second system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The treble staff features a series of chords, each marked with a dot above it, and then continues with a melodic line. The bass staff features a series of chords, each marked with a dot below it, and then continues with a melodic line.



The third system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The treble staff features a series of chords, each marked with a dot above it, and then continues with a melodic line. The bass staff features a series of chords, each marked with a dot below it, and then continues with a melodic line.



The fourth system of musical notation consists of a grand staff with a treble and bass clef. The key signature has two sharps (F# and C#). The treble staff features a series of chords, each marked with a dot above it, and then continues with a melodic line. The bass staff features a series of chords, each marked with a dot below it, and then continues with a melodic line.



CHAPTER VI

THE GERM OF MUSIC

IN addition to the ultimate elements,—quality, force, length, pitch-differences in combination (harmony) and pitch-differences in succession (melody),—there is another item which must be considered as material for musical composition, at least in a great many of the most important examples of musical art; and that is called “motive.” The Art of the Musician, especially in its higher developments consists largely in the skillful handling of motives. A motive is like a molecule, which while elemental in relation to the substance is yet identical with it; rhythm, force, and pitch being the atoms of which both the molecule and the whole mass is composed. Rather, the motive is like the cell containing the germ and life of the product, while the simpler items which unite in its structure are like chemical elements, capable of making

up an amorphous mass or even a crystal, but that can never make an organism without first combining to make a cell. It is conceivable that a lyric piece, a folk song, perhaps a dance could be composed in which no motive should be utilized; but all great and significant compositions, all worthy examples of the higher Art of the Musician, are the outgrowths, the organization, so to speak, of one or more recognizable motives which may properly be called the germs of the work.

The word "motive" is used in musical analysis in two senses. Originally and properly it signified a germinal fragment—a few notes taken as the starting point of the composition or of large portions of it, and evidently the source from which grow many of the ideas presented in the work. In the other sense it is a contraction of "leading motive" a transliteration of the German "leit-motif"—a few notes or chords, perhaps attaining to considerable length, associated at their first announcement with some particular character, situation, idea, or portion of the text of an opera, and introduced afterwards whenever that character,

situation, or idea, reappears either actually or by some influence, or when the recollection of a former or even the suggestion of an anticipated appearance will add force to the present situation. Such a leading motive may have nothing to do with the musical structure or development further than is implied by its mere introduction, or it may be utilized thematically or contrapuntally; but a motive proper in an instrumental work is necessarily a group of notes that is employed as the source of passages of greater length and complexity which are developed from it.

A motive, being music, cannot exist without the presence of both rhythm and melody, and generally harmony also enters into its composition. The rhythmical or the melodic element, however, may be separately considered and either may be the essence of the motive. In some cases the harmony seems to be intended as the motive, but it is not easy to make it evident that a passage is a distinctively harmonic germinal fragment without maintaining such a movement of the progression as necessarily makes the melody as readily discernible in the outgrowths as the harmony itself.

Attention has already been drawn to a rhythmical motive, illustrated by excerpts from Schubert's *Fantasie in C*, Op. 15, and also to a melodic motive as modified chiefly by rhythmical treatment, for use in different movements of a single work (the Beethoven Sonata in C, Op. 2, No. 3). (See Examples 19 to 26 inclusive.) But the main study of motives must be devoted to melodic examples, because even were they not the most common, as they probably are, they display more intricate subtleties of the composer's art. It is no easy task to build large portions of a voluminous work with such frequent references to a small fragment of melody as shall make it evident that that is the motive of the piece, while yet producing those varied effects by which the interest in the work as a whole is maintained. But that is exactly what is done in many classical compositions.

Taking as a rather remarkable example, although one not so well known as its merits deserve, the "*Fantasie in Form of a Sonata*," Op. 5, by August Saran, close examination will reveal several hundred references to an extremely

brief and simple motive, in a work of four movements requiring about thirty minutes for performance. The work is one which, in spite of its great length, never allows the interest to flag for a moment, is so distinctively melodious and so vital in its rhythms as to afford pleasure to persons of very moderate attainments in musical analysis, yet it is singularly faithful to its three-note motive, which as first heard is but the tonic, moving by a half-step downward, and a half-step upward again to the tonic: thus (Ex. 49)

Ex. 49

A. SARAN, Op. 5

The musical notation for Ex. 49 is presented in three parts. The first part is a single staff in bass clef, showing a three-note motive: a half note G₂ (two flats), a half note F₂ (three flats), and a half note G₂ (two flats). This motive is underlined. The second part consists of two systems of piano accompaniment, each with a grand staff (treble and bass clefs). The first system shows the right hand playing a continuous eighth-note melody in C major (one flat), while the left hand plays a simple harmonic accompaniment. The second system continues the same accompaniment pattern. The notation is in common time (C) and the key signature has one flat (B-flat).

Parenthetically, it may be to some a matter of interest to know that the composer of this *Fantasia* was a clergyman and Prussian army chaplain, who, although a pupil of Robert Franz and active in musical affairs as a director of choral bodies and as composer, was never a professional musician.

In a volume like the present any examination of such a work as this *Sonata* can be made only in a superficial way, sketching here and there a measure containing the motive, and thus showing a few of the guises under which it is displayed. If, however, the pianists who read these words are thereby stimulated to seek a more intimate acquaintance with the work they can hardly fail to reap a reward as well from its intrinsic beauties as from a study of its interesting structure. In the following excerpts the motive is printed in notes of larger size for ease of reference. The first movement is an *Allegro* of regular, although broad and extended plan, presenting the motive in these forms. (Ex. 50.)

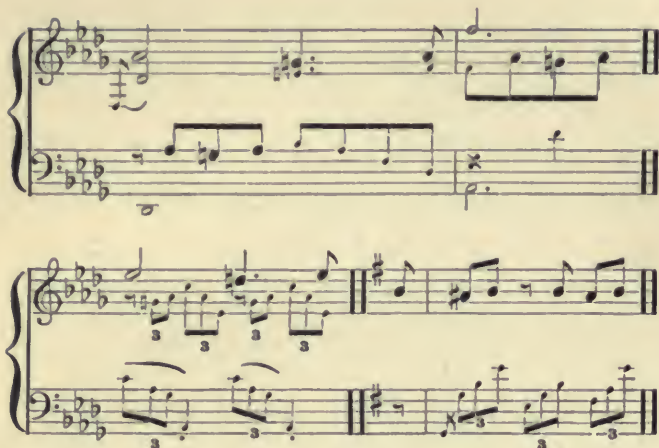
The fact that some of these illustrations move in the opposite direction from that chosen for the melody in the original motive, and the further

Ex. 50

A. SARAN, Op. 5

Allegro

The musical score for Ex. 50 is written for piano in G-flat major (three flats) and 2/4 time. It consists of four systems of music. The first system shows the right hand with eighth-note patterns and the left hand with a steady eighth-note accompaniment. The second system features a more complex right-hand melody with a repeat sign and a fermata. The third system has a right hand with quarter notes and a left hand with a rapid eighth-note figure. The fourth system concludes with a right hand of quarter notes and a left hand of chords and eighth notes.



fact that in some cases the rhythm is changed, are no bar to them as representations of the motive. It is just such changes as these that display The Art of the Musician, and an elucidation of some of them will be attempted in a following chapter. The essential thing is that such a construction be adopted as shows the influence of the motive in the passages that grow out of it. The second movement, a *Romanza*, affords among others the following developments of the motive. (Ex. 51.)

The third movement is a *Scherzo* with a march-like *Intermezzo*; and the last movement is a *Rondo* in which the motive does not appear till after the

Ex. 51

ROMANZA

A. SARAN, Op. 5

Andantino

pp dolce

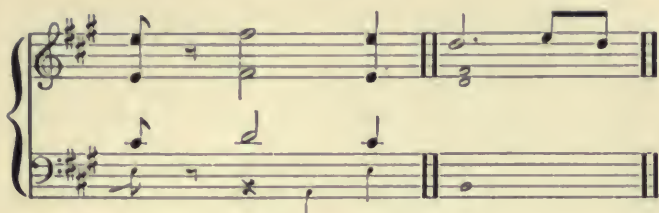
conclusion of the principal theme. Examples 52 and 53 are from these two movements respectively.

A more familiar illustration of the use of a melodic motive may be found in Beethoven's

Ex. 52

SCHERZO

A. SARAN, Op. 5



Ex. 53

RONDO



Sonata in D major, Op. 10, No. 3. Here the motive is not marked off so clearly and is not quite so largely utilized as in the Saran work, still it is easily discovered and is in a more or less important relation to nearly all the members of all the movements. The motive in this case consists of four notes, forming the upper part of the scale, descending, and beginning with the tonic. After

a pause in the 23d measure a passage in B minor begins, and almost at its opening reappears the motive. Again at the 54th measure a new passage in A major starts with the motive, written here with an introductory grace note which is to be treated as a long appoggiatura. Then in measure 67, after a break filled with rests, enters a passage which for some distance shows little but the motive in direct or contrary motion. Beginning in the 114th measure after the passage in half notes, it again practically monopolizes attention for ten measures. All the passages mentioned are sketched in Ex. 54.

Ex. 54

BEETHOVEN, Op. 10, No. 3

Presto

p

23 24 25

54 55 56 57

The image displays three systems of musical notation for piano, arranged vertically. Each system consists of a grand staff with a treble and bass clef joined by a brace. The key signature is two sharps (F# and C#), and the time signature is not explicitly shown but appears to be common time (C).

- First System (Measures 67-69):** The melody in the treble clef features a series of eighth and quarter notes, with some notes beamed together. The bass clef provides a harmonic accompaniment with eighth and quarter notes. Measure numbers 67, 68, and 69 are indicated below the staff.
- Second System (Measures 75-77):** This system shows a continuation of the musical ideas. The treble clef has more complex phrasing with some slurs. The bass clef includes dynamic markings *sf* (sforzando) at measures 75 and 76. Measure numbers 75, 76, and 77 are indicated below the staff.
- Third System (Measures 78-116):** This system includes a double bar line, suggesting a section break. The treble clef has a *sf* marking at measure 78. The bass clef also has a *sf* marking at measure 78. The notation continues with various note values and rests. Measure numbers 78, 79, 114, 115, and 116 are indicated below the staff.

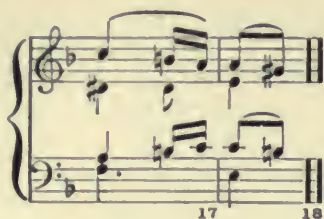
After such a thorough exploitation of a motive as is thus shown in the first part of a sonata, and as in this instance follows throughout the remainder of the first movement, it is hardly to be ex-

pected that so much prominence will be accorded it in the following movements; but it is by no means absent or unimportant. The second movement is in six-eighth meter, which suggests a likelihood of finding the motive in modified rhythm. Its first appearance is in the third measure, again in the ninth and in the tenth measures, in the seventeenth extending into the following measure. In the second part of the movement (measure thirty) it appears doubled and in contrary motion. These forms may be seen in Ex. 55.

Ex. 55

BEETHOVEN, Op. 10, No. 3

Largo



In the third movement, a Menuetto, we have another change of meter to three-quarter, and still less of the original motive, yet the latter is plainly in evidence. It has, however, but one form which is first found in the second and third measures and is later repeated several times within this short movement. The last movement, a Rondo, restores the quadruple meter, but here, too, the motive is relegated to a place of less importance, although its presence in the principal passage insures its recurrence at several places. Example 56 shows

the motive as it appears in the Menuetto, and Ex. 57 performs the same office for it as introduced into the Rondo.

Ex. 56 BEETHOVEN, Op. 10, No. 3

Menuetto

p

1 2 3

Ex. 57

Rondo

From the foregoing descriptions and illustrations, it is apparent that the motive of a great work affords one of the links by which the difficult welding of various movements into a whole that shall display a proper unity, may be accomplished. An allied method that is hardly less effective and that as far as workmanship is concerned is practically the same thing, consists in choosing a subor-

dinate figure from an earlier movement and utilizing it as the motive of a later one. A very pretty example of such a link is to be found in Beethoven's Sonata in D, Op. 28. An item which might be called the second motive appears in the seventh measure (Ex. 58). Not far beyond the double-bar, at measure 188, this takes the form shown in Ex. 59. This latter presentation is simply given contrary motion and a new setting, so to speak, at its reappearance as the motive of the Andante of the Sonata. (See Ex. 60.)

Ex. 58

Allegro

BEETHOVEN, Op. 28



Ex. 59



Ex. 60



To a special interest aroused in the “Leading Motive” as used so prominently by Richard Wagner in his music dramas, and exploited by his numerous commentators, is probably due a large proportion of whatever study has been recently stimulated in the subject of musical analysis. So many persons are convinced that they “love music” because they like to go to the opera, and that they can “understand it all” if they once familiarize themselves with the “story” and the “motives,” and learn to distinguish a trombone from a violoncello by their eyes, that to enlighten them much superficial information has been disseminated; and many guides to the structure of these particular operas have been published, going into the subject with a fullness that cannot be imitated in this place. Wagner has attached to his characters and situations “motives” that in many

cases are so intrinsically excellent and appropriate, and so musically adaptable, at least in his master hands, to each other and to the work as a whole, that stories (plots) whose interest for any mature mind except that of an ethnologist is sometimes rather puzzling, and conduct that is often reprehensible to say the least, suggest to him their combination into a tonal setting for his librettos that makes of the whole a music drama of mysterious and almost irresistible fascination; drawing listeners to his festival theater from distant quarters of the globe, interesting the frivolous, delighting the susceptible, and holding the wrapt attention of the expert musical critic and profound student.

Assuredly such a result is not to be attained by the mere use of motives however well conceived. The mastery of stage business, of the resources of voices and instruments, of dramatic technic, as well as of harmony, counterpoint, development, and instrumentation; to say nothing of the faith, indomitable will, and the control over the minds and actions of men displayed by this epoch-marker among musicians, must all be taken into the account, in reckoning up the elements contributing

to the character and attainments that have given to Richard Wagner the most conspicuous place in the world of music. It is at least open to question whether Wagner is entitled to the highest place in that realm if he be judged solely on his gifts and workmanship in tonal composition, yet in a study of *The Art of the Musician*, it may well be pointed out that it is the use and development of the leading motive that preëminently distinguishes the Wagnerian style of writing, that suggests the lines of musical development, and that leads to much of the dramatic effectiveness of the tonal portion of the operas considered by itself. Wagner was by no means the inventor of the leading motive. It was in use to some extent before he was born. He invented few, if any, new harmonic combinations. In mastery of the orchestra he has been at least equalled. But in giving significance to every element in his mass of material, and in combining these elements into a vital whole in which due regard was paid to the proper value of each of the parts, Wagner deserves a preëminence which at the present day is fully accorded.

Granting, as must probably be done, that com-

paratively few of the admirers of Wagner and his music hear in the intricate passages many of the leading motives that he employs, with any realizing sense of their identity and use, in no way vitiates what has been written. Very few persons are capable of correctly analyzing their own feelings or sensations, or the causes that create them. Water will quench the thirst of one who never heard of oxygen or hydrogen, and who does not know that there is such a thing as insensible perspiration. There are those who have a thirst for music, and many of them can satisfy this thirst best with the richest and most elaborate compositions, which may be to them but masses of sweet sounds producing in their consciousness exactly the sort of pleasure that a cat derives from having her back stroked. But the facts remain that the Wagnerian style of composition consists largely in the use of leading motives, and in the development of them ; and of the suggestions growing out of them ; and that the highest enjoyment of the result is reserved for him who best understands, appreciates, and grasps as heard, the means by which

the effects are produced. It may not be out of place just here to remark that opera is not music, and does not rely chiefly upon music for its effects, or appeal primarily to the lovers of pure music. It is simply a work which employs music among other things to attain its object. It makes music very conspicuous, it is true; but it may be doubted whether pure music has gained much from its partnership-interest in opera. Still, in so far as music aids the dramatic power of the opera as a whole, it will be safe to assert that the composer's score will prove to have been constructed thematically—it will display the outgrowths of recognizable, characteristic motives or musical germs. He who would fully appreciate and fairly judge *The Art of the Musician*, even in its relations to the drama, therefore must acquaint himself with the methods of developing musical motives or germs.

CHAPTER VII

THEMATIC DEVELOPMENT

EVERY composer of eminence acquires an individual style which dominates his work in spite of any amount of variety in its character and subjects. Nothing more frequently eludes analysis than the basis of individual style; yet critics with but fair powers of observation do not fail to distinguish the work of familiar composers. Who that knows anything of the creations of those men could think that Beethoven was the composer of an unfamiliar piece which was really the production of Bach, or of Mendelssohn, or of Chopin, or of Liszt? Yet certain composers have successfully imitated the works of others, or even more felicitously the style common to an epoch or a nation; for style is not merely an individual peculiarity. There are styles ancient and modern, styles severe and light, styles harmonic and con-

trapuntal, styles oriental and barbaric, styles classical and romantic, styles thematic and lyric; but as it is difficult to select the distinctive element upon which individual style is based, so it is well-nigh impossible to find an example that shall fall exclusively under the head of a single style.

Lyric style is that in which flowing melody is the most prominent feature. It is that which is best adapted for the singing of a simple ballad, although as a style it is not out of place in instrumental music. In contrast to it thematic style is that in which the structure, as a whole, is the product of the musicianly manipulation of a small portion of melody, rhythm or harmony, which is not merely repeated (a plan that is wholly consistent with the lyric style), but is imitated, contrasted with various associated or accompanying ideas, exhibited in new lights — in short, developed. A piece may belong in some portions to the lyric, and in others to the thematic style, and its lyric portions are likely to make the widest popular impression — to display the composer's spontaneity, inspiration, and mastery of harmony and proportion — but The Art of the

Musician is revealed most convincingly in thematic style. Variations may exhibit in some sense the lyric and thematic style at once, a variation being in itself, perhaps, lyric, but in its relation to the lyric theme, properly thematic; since the working over of the original melody so as to give it a new interest while yet maintaining its identity, is precisely what would be called a form of thematic development.

In the earlier portions of this volume incidental allusion has been made to other processes of development, but for a good understanding of *The Art of the Musician*, a more thorough investigation must be made of the methods by which composers handle, as their material for the construction of tone-poems, those elements which as such have been hitherto the chief objects of our consideration.

Development in musical composition may be defined as the doing of something with a musical idea that while changing it allows of the recognition of the source of the developed form. Mere repetition is not development; but however little the change made, if it is noticeable at all, the

result to which it leads must be considered a development.

And changes that are noticeable under some circumstances may not be so under others. For example, a passage may be reproduced in a new key. Surely the transposition is a change, and hence the second performance may be called a development of the first. But in one sense it is true that we have but a single scale which we are accustomed to use in two modes. An Authentic cadence (see Ex. 47), if it be in accord with the attunement, produces one and the same effect in whatever key it is heard, and the same is true of most uncomplicated musical ideas, at least when heard on the piano. Hence, if the passage be reproduced, say, after a page or two of intervening music involving a natural transition to the key in which the reproduction occurs, the second use of the passage would be considered a repetition in spite of the transposition. That is to say, no *noticeable* change would have been introduced. But after the playing of a passage in one key, its immediate repetition in every detail except that the second performance is in a new key, would

rank as a development. An instance of development of this sort is to be found almost at the very beginning of Beethoven's Sonata in G, Op. 31, No. 1, where the first twelve measures in the key of G are at once repeated in the key of F. A few changes are introduced, but much of the second sentence is identical with the first except for the transposition; yet the second, where exactly like the first in every other respect, must still rank as a development of the first because the immediate change to a key so abruptly introduced and so little related is strikingly noticeable. This, however, is almost the simplest kind of development.

A passage may even be developed by simplification. For example, in Beethoven's Sonata, Op. 28, the first seven beats of the slow movement are reproduced later (measure 67) without harmony, and again (measure 87) without the characteristic rhythmical movement of the bass, each of these new forms being simpler than the original and developed from it. (See Ex. 61.)

Such a plan of treating an idea is utilized for the purpose of quieting down an exciting passage,

Ex. 61 BEETHOVEN, Op. 28

Andante

The musical score is for a piano piece in 2/4 time, B-flat major. It is divided into two systems. The first system contains measures 1 through 67. The second system contains measures 68 through 88. The tempo is marked 'Andante' and the dynamics include 'p' (piano). The music consists of a repeating eighth-note pattern in the bass and a more melodic line in the treble, with some omissions of notes in the later measures.

or at the end of some humorous marches where by repeating a strain with omissions of certain notes, and pianissimo, the effect of distance and of retreating is suggested.

The processes by which musical texts are developed are usually forms of what is technically called imitation. That may be defined as a reproduction of some one or more, but not of all, the elements of a brief musical passage. Where all the elements are reproduced we have either a repetition or a variation. The latter term is

rather more vague than imitation, and often includes imitation as one of its elements. But variation, as commonly understood, concerns itself with rather longer passages than are the foundations for imitations, and in variation the chief concern is the recognizable display of the fundamental passage, while in imitation the chief concern is development. Still a short passage may be treated by variation as distinguished from imitation. For example, here are two brief passages from Beethoven, Op. 13 and Op. 31, No. 1, showing how the master has developed both by variation. Every note in *a*) is to be found again in *b*), yet with additions which increase the interest but in no way obscure the fact that to a large extent *b*) in each case is a repetition of *a*), varied. (Exs. 62 and 63.)

Ex. 62

BEETHOVEN, Op. 13

Adagio

a)

The image displays four systems of musical notation, each consisting of a treble and a bass staff. The key signature is B-flat major (two flats). The notation includes various musical symbols such as notes, rests, and slurs.

- System 1:** The treble staff features a complex, rapid passage with many beamed sixteenth notes. The bass staff has a simpler melody with a few notes and a long rest.
- System 2:** The treble staff continues with a similar rapid passage. The bass staff has a few notes and a long rest.
- System 3:** The treble staff has a rapid passage. The bass staff has a few notes and a long rest.
- System 4:** The treble staff has a rapid passage. The bass staff has a few notes and a long rest.

The first system of the musical score consists of two staves. The upper staff is in bass clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with eighth-note patterns and some sixteenth-note runs. The lower staff is also in bass clef with the same key signature, providing a harmonic accompaniment with sustained notes and some eighth-note movement.

Ex. 63

Adagio
tr

BEETHOVEN, Op. 31, No. 1

The second system of the musical score also consists of two staves. The upper staff is in treble clef with a key signature of two flats. It begins with a trill (tr) and a dynamic marking of *p* (piano). The lower staff is in bass clef with the same key signature, featuring a steady accompaniment of chords. The system concludes with a double bar line.

tr



The first system of musical notation consists of a grand staff with a treble and bass clef. The treble staff begins with a whole note G4, followed by a dotted line, and then a triplet of eighth notes (A4, B4, C5) beamed together. The bass staff contains a continuous eighth-note accompaniment pattern, starting on G3 and moving in a stepwise fashion.



The second system of musical notation continues the piece. The treble staff has a whole note G4, followed by a whole note A4, and then a triplet of eighth notes (B4, C5, D5) beamed together. The bass staff continues the eighth-note accompaniment pattern.



The third system of musical notation shows the treble staff with a half note G4, followed by a half note A4, and then a half note B4. The bass staff continues the eighth-note accompaniment pattern.



The fourth system of musical notation features a treble staff with a half note G4, followed by a half note A4, and then a half note B4. The bass staff continues the eighth-note accompaniment pattern, which now includes a key signature change to one sharp (F#) in the final measure.



tr

THE ROSE TREE THE ROSE TREE THE ROSE TREE THE ROSE TREE

The musical score for 'The Rose Tree' is presented on two staves. The upper staff, in treble clef, begins with a treble clef and a key signature of one sharp (F#). It features a melodic line with a trill (tr) on the first note, followed by a series of eighth notes. The lower staff, in bass clef, provides a harmonic accompaniment with a series of eighth notes. The score is set against a background of a stylized rose tree.

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The treble staff has a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff provides a harmonic accompaniment using a pattern of eighth and sixteenth notes. The lyrics are written below the bass staff.

A musical score for the song "The Rose Tree". The score is written for a piano, with a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The melody consists of two phrases, each marked with a fermata and the number 11. The first phrase is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The second phrase is: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter). The accompaniment consists of two phrases, each marked with a fermata and the number 11. The first phrase is: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter). The second phrase is: G3 (quarter), A3 (quarter), B3 (quarter), C4 (quarter), B3 (quarter), A3 (quarter), G3 (quarter), F#3 (quarter).

A musical score for a piano piece titled "The Rose Tree". The score is written for a grand piano, with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 3/4. The piece begins with a treble staff melody and a bass staff accompaniment. The melody features a series of eighth and sixteenth notes, with a fermata over a measure containing a sharp sign. The bass staff accompaniment consists of a steady eighth-note pattern. The piece concludes with a final chord in the bass staff. The title "The Rose Tree" is written in a decorative font at the bottom of the page.



So many avowed examples of variation are available that further illustration of the subject is unnecessary. For devices of this sort one may examine the second movement of Beethoven's Sonata in G, Op. 14, No. 2, or of the Sonata in F minor, Op. 57, or the movement mentioned in an earlier chapter, the first of the Sonata in A flat, Op. 26, which is a little more intricate. As a result of the search, many imitations may be discovered, but the variations are so called because they take up a theme of considerable length and so treat it as to have its presence as the underlying feature of the variation always evident. The alteration of a passage by merely reproducing it an octave higher or lower, even in part, would rarely count for more than a repetition.

Imitation is partial reproduction, regardless of the proportion of the part reproduced to the whole. It may be rhythmic, harmonic, melodic, direct, contrary, retrogressive, augmented, contracted, free or strict. But by whatever device the resemblance is introduced, there must be difference or the word imitation is not applicable.

Examine for a moment the trio of Beethoven's Sonata in D, Op. 28, third movement (Ex. 64). Disregarding the repeat, it consists of twenty-four measures which readily divide into six sections of four measures each. These may be lettered for reference, when it will be seen that considering the melody alone, *b*) is a strict rhythmic and a partial melodic repetition of *a*). As it differs from *a*) in the last two notes, it is an imitation, not a repetition, but *c*) and *e*) as far as melody alone goes, are repetitions of *b*), and so also are *d*) and *f*) of *a*). But the melody is accompanied, and considering melody with accompaniment, there are no repetitions—even the six beats of *d*) and *f*) which have identical letters, have the bass notes an octave higher in *f*) than in *d*). The whole

passage, then, is a simple development by imitation from the germ presented in the first four measures.

Ex. 64

TRIO

BEETHOVEN, Op. 28

The musical score for Ex. 64, Trio, Beethoven, Op. 28, is presented in four systems. Each system consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is D major (two sharps) and the time signature is 3/4. The first system is labeled 'a) p'. The second system is labeled 'b)'. The third system is labeled 'c)'. The fourth system is labeled 'd)'. The piano accompaniment in all systems features a rhythmic pattern of eighth notes, often beamed in groups of four. The vocal line consists of a series of notes, some with accidentals, and rests. The first system ends with a repeat sign. The second system ends with a repeat sign. The third system ends with a repeat sign. The fourth system ends with a repeat sign.

The image contains two musical examples, labeled 'e)' and 'f) sf', each consisting of a piano (left hand) and a right hand part. Both examples are in E major (one sharp) and 4/4 time. Example 'e)' shows a right hand melody starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment consists of eighth-note chords: G2-B2, A2-C3, B2-D3, and C3-E3. Example 'f) sf' shows a right hand melody starting with a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment consists of eighth-note chords: G2-B2, A2-C3, B2-D3, and C3-E3. Both examples end with a double bar line.

A passage in harmonic imitation is given the specific name of sequence. Such a passage usually involves imitation in melody and perhaps in rhythm, as well as in harmony. Examples 65 and 66 afford a simple illustration from Beethoven's Sonata in E flat, Op. 31, No. 3, first movement, where a single germ gives origin to the whole passage; and one slightly more complex from the same master's Sonata in G, Op. 31, No. 1, first movement, where two germs, one of two measures, marked *a*), and the other of one measure, marked *b*), give origin to the passage.

The rhythm of the melody (left hand part) of the first measure of Ex. 66 is imitated in the

Ex. 65

BEETHOVEN, Op. 31, No. 3

Allegro

tr *tr* *tr* *tr*

cres.

tr *tr* *tr*

sf *sf* *sf*

Ex. 66

BEETHOVEN, Op. 31, No. 1

Allegro vivace

a)

1 2 3

b)

4 5 6

Measures 7, 8, and 9 of a musical score. The treble clef staff contains a continuous eighth-note melody with various accidentals. The bass clef staff provides a harmonic accompaniment with quarter and eighth notes. Measure numbers 7, 8, and 9 are printed below the bass staff.

Measures 10, 11, and 12 of a musical score. The treble clef staff continues the melody. The bass clef staff features a more complex accompaniment with some chords and a rising line in measure 12. Measure numbers 10, 11, and 12 are printed below the bass staff.

Measures 13, 14, and 15 of a musical score. The treble clef staff shows a melodic line with some rests. The bass clef staff has a steady accompaniment of chords. Measure numbers 13, 14, and 15 are printed below the bass staff.

Measures 16, 17, and 18 of a musical score. The treble clef staff features a melodic line with a dashed line indicating a continuation or a specific articulation. The bass clef staff has a steady accompaniment of chords. The word *cres.* is written in the treble staff at the beginning of measure 16. Measure numbers 16, 17, and 18 are printed below the bass staff.



third, fifth, sixth, seventh, eighth, and later measures; and the design itself is a free imitation of the striking rhythm of the first measure of the sonata. This with some of its other imitations (the last being from the last movement of the work) may be seen in Ex. 67. They illustrate

Ex. 67

Allegro vivace

BEETHOVEN, Op. 31, No. 1



The image displays three staves of musical notation, likely from a piano sonata. The first two staves are in G major (one sharp) and 4/4 time. The first staff features a right-hand melody with eighth-note patterns and a left-hand accompaniment starting with a forte (*f*) dynamic. The second staff continues this pattern with a piano (*p*) dynamic marking. The third staff is marked *Allegretto* and begins with a piano (*p*) dynamic. It shows a right-hand melody with a half-note and quarter-note pattern, while the left hand plays sustained chords.

The Art of the Musician displayed in rhythmic development.

But by far the most important form of imitation is the melodic, and of that abundant illustration may be drawn from the Beethoven Sonata in G, which has furnished examples of other varieties. Examining again Ex. 66, note that the melody in the left hand from the beginning of the excerpt for nine measures, is imitated in the right hand

part beginning with the eleventh measure, at first in strict rhythm, but from the sixteenth measure with a change in rhythm. Example 68 from the slow movement shows a melodic germ (in which may be included the bass melody of two notes) and its imitations. In the last movement the opening thirty-two measures show for half the distance a melody in the upper voice that is at once imitated in a lower part, the imitation jumping to the upper voice for nearly two measures (27th and 28th). (See Ex. 69.) The same antecedent serves as the basis of the next illustration (Ex. 70), but the original theme is not carried far. The example, however, displays "canonic imitation" within itself, and as such has an interest all its own. The first three measures of melody in the bass (counting from middle to middle) are at once imitated in the upper voice, and that strictly except for the *b* natural which in one case responds to *b* flat. And as soon as the upper voice ceases to imitate, it becomes itself *proposta* and for five measures sings what is imitated a measure later by the bass. That old style of composition known as "canon" always presented a continuous theme

which was imitated according to some law by another voice entering after the leader but before the theme had gone far.

Ex. 68

BEETHOVEN, Op. 31, No. 1

Adagio

**Ex. 69**

BEETHOVEN, Op. 31, No. 1

Allegretto



Measures 5-8 of a musical score in G major. The treble clef staff features a melodic line with eighth and sixteenth notes, marked with a forte *f* dynamic and a crescendo hairpin. The bass clef staff provides harmonic support with chords and moving lines. Measure numbers 5, 6, 7, and 8 are indicated at the bottom.

Measures 9-11 of the musical score. The treble clef staff continues the melodic development with some rests. The bass clef staff shows a change in texture with sustained chords and moving lines. A piano *p* dynamic is marked in measure 11. Measure numbers 9, 10, and 11 are indicated at the bottom.

Measures 12-14 of the musical score. The treble clef staff features a melodic line with some rests. The bass clef staff shows a crescendo in the lower register, marked with a *cres.* hairpin. Measure numbers 12, 13, and 14 are indicated at the bottom.

Measures 15-17 of the musical score. The treble clef staff features a melodic line with some rests. The bass clef staff shows a piano *p* dynamic in measure 15 and continues the harmonic development. Measure numbers 15, 16, and 17 are indicated at the bottom.

First system of a musical score in G major (one sharp). The treble clef staff contains a continuous eighth-note melody. The bass clef staff features a half-note accompaniment. A brace under the first two measures of the bass staff is labeled with the number 18. The system concludes with measure 19.

Second system of the musical score. The treble clef staff continues the eighth-note melody, ending with a double bar line and a repeat sign. The bass clef staff continues the half-note accompaniment, with measures 20 and 21 marked. The system concludes with measure 21.

Third system of the musical score. The treble clef staff continues the eighth-note melody. The bass clef staff continues the half-note accompaniment, with measures 22 and 23 marked. A brace under the first two measures of the bass staff is labeled with the number 23. The system concludes with measure 23.

Fourth system of the musical score. The treble clef staff continues the eighth-note melody, ending with a double bar line and a repeat sign. The bass clef staff continues the half-note accompaniment, with measures 24 and 25 marked. The system concludes with measure 25.

Measures 26 and 27 of a piano piece. The key signature has two sharps (F# and C#). Measure 26 features a complex texture with multiple sixteenth-note patterns in both hands. Measure 27 continues this texture, with a dashed line indicating a melodic connection between the two measures. The measure numbers 26 and 27 are printed below the bass staff.

Measures 28, 29, and 30. Measure 28 shows a crescendo marked 'cres.' and a fortissimo 'sf' dynamic. Measure 29 continues the development with a forte 'f' dynamic. Measure 30 concludes the phrase. The measure numbers 28, 29, and 30 are printed below the bass staff.

Measures 31, 32, and 33. Measure 31 begins with a piano 'p' dynamic. Measures 32 and 33 continue the thematic development. The measure numbers 31, 32, and 33 are printed below the bass staff.

Ex. 70

BEETHOVEN, Op. 31, No. 1

Allegretto.

Example 70, from Beethoven's Op. 31, No. 1, marked 'Allegretto'. The score shows the first few measures of the piece. The key signature has two sharps. A crescendo 'cres.' is marked over the first measure. The measure numbers 31, 32, and 33 are printed below the bass staff.

The image displays three systems of musical notation for piano, each consisting of a grand staff (treble and bass clefs). The key signature is one sharp (F#), and the time signature is not explicitly shown but appears to be 4/4 based on the note values. The notation is highly complex, featuring many beamed sixteenth and thirty-second notes, suggesting rapid passages or tremolos. The first system shows a melodic line in the right hand being imitated by the left hand. The second system features a *sf* (sforzando) dynamic marking in the bass line. The third system includes *sf* and *p* (piano) dynamic markings, indicating a crescendo and decrescendo. The overall style is characteristic of late 19th or early 20th-century musical notation.

More involved forms of imitation may be passed over with a word and an illustration or two. It is found possible to write imitations with great freedom and have them still capable of showing

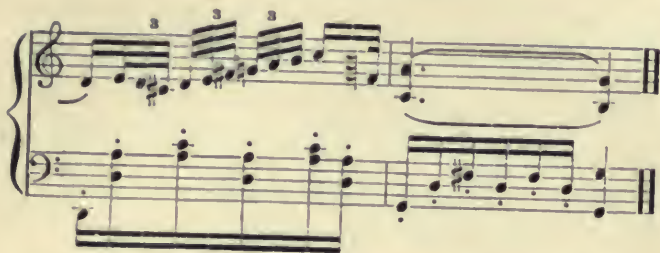
their origin. A number of antecedents and consequents, all from this same sonata of Beethoven, Op. 31, No. 1, are displayed in the following excerpts. Example 71 is a free, direct imitation carrying the curve of the melody, but with added notes and a greater range. Example 72 shows several contrary imitations, the answering voice moving in the opposite direction from the leader. Example 73 shows imitation by contraction, some or all of the notes of the answer being shorter than those of the leader. There is no good example of augmented imitation in the sonata, but the effect is produced by the change of time to Adagio near the close of the last movement, the notes being the same and of the same relative value as in a measure in fast time near the opening of the movement. Example 74 is not from the sonata but from Andre's work on Musical Theory. It shows retrogressive imitation (and some other points at the same time), the notes after the double bar being the same as those before it read backward. "Can-crizans" means "like a crab," that is, moving backwards. The music is so constructed that either part may be uppermost indifferently; [*c*] is the same as *b*) but with inverted voices.]

Ex. 71

BEETHOVEN, Op. 31, No. 1

Adagio

Imitation or variation.



Ex. 73

BEETHOVEN, Op. 31, No. 1

Allegro
pp

Ex. 74

CANON CANCRIZANS

ANDRE

a)

With command of so much of the material and the methods of *The Art of the Musician*, it is possible to trace out many of the plans of development used in the construction of a thematic work. The Beethoven Sonata in D, Op. 28, called "Pastorale," contains a number of interesting developmental devices, and the student is recommended to secure a copy of the work and to number its measures throughout for reference. A number should be placed before every bar, single or double, just as they are printed and without regard to repetitions or even to the number of beats in the bar, (*i. e.*, whether it is full or but partly filled). Commence anew with number one at the beginning of each movement. There are 462 measures in the first movement, 103 in the second, 70 in the Scherzo, 24 in the Trio, and 212 in the Rondo.

The first ten measures are immediately developed by a dispersion of the harmony and by placing them in a higher (thinner) octave, at 169 by a transposition, and at 179 by a new (minor) mode. The melody in 3, 4, 5, 8, and 9, appears again in 21-26 but with its two parts in reverse order, and rhythmically changed. 31-34 is con-

densed to 36-38. 40-47 appears varied 48-55. 63-66 appears simplified and over a single bass note (pedal point, although a very brief one) 71-74. The little passage 174-177 is given a new mode and an elaborate bass 184-187, then a new key and one note added to the first melody note (the octave) 188-191, then melody taken to left hand 192-199, then the melody is condensed 200-207, then still further condensed 208-216, then the left hand part has a contrary imitation of the last condensation, the right hand having a still more condensed direct imitation, 225-240.

In the Andante, measures 1 and 2 are found in major at 4 and 5, freely imitated in 10 and 11 (the curve of the melody followed but with new intervals and rhythm), varied at 51 and 52, simplified at 67 and 68; and still further at 87 and 88. The rhythm of the second beat of measure 2 may be traced as an influential consideration in 10, 12, 15, 25, and following measures. Compare, also, measures 3 and 89.

In the Scherzo measures 1-16 are enriched in harmony at 17-32, and part of them still more at 57-64. Measures 1-4 give rise to measures

33-44. In the Trio, measures 1-4 are reproduced to some extent in each following group of four measures ; in 5-8, reharmonized and with new ending. Later the two sections of melody appear in reverse order, and the movement of the left hand part is modified.

The first seventeen measures of the Rondo are reproduced from 52 with a few notes added. These are slightly changed in the recurrence beginning at 114. At 169 and at 194 begin parts modelled upon the bass of the opening measures. This bass as found in measures 4-7 is the source of the upper part from 69. The passage 80-114 is such a splendid piece of development work that a part of it will be quoted as Example 75 for the benefit of those who may not have the sonata at hand for the examination of references already given. The real student of *The Art of the Musician* will not fail to provide himself not only with this one, but with a complete set of the *Sonatas of Beethoven*.

One is sometimes tempted to wonder if the composer intends all the small features of thematic development that can be discovered in his

Ex. 75

RONDO

BEETHOVEN, Op. 28

Allegro

pp

The musical score is written for piano and right hand. It is in 6/8 time, key of D major (two sharps). The tempo is marked 'Allegro' and the dynamics are 'pp' (pianissimo). The score is divided into five systems, each with a piano staff and a right-hand staff. The first system begins with a piano staff playing a series of eighth notes and a right-hand staff playing a series of eighth notes. The second system continues the melodic and harmonic development. The third system shows a change in texture. The fourth system features a more complex rhythmic pattern. The fifth system concludes the exercise with a final cadence.



First system of musical notation. The treble clef staff contains a series of chords, mostly triads and dyads, with some eighth notes. The bass clef staff contains a series of chords, mostly triads and dyads, with some eighth notes. A *cres.* (crescendo) marking is present in the bass staff.



Second system of musical notation. The treble clef staff contains a series of chords, mostly triads and dyads, with some eighth notes. The bass clef staff contains a series of chords, mostly triads and dyads, with some eighth notes. A *ff* (fortissimo) marking is present in the bass staff.



Third system of musical notation. The treble clef staff contains a series of chords, mostly triads and dyads, with some eighth notes. The bass clef staff contains a series of chords, mostly triads and dyads, with some eighth notes.



Fourth system of musical notation. The treble clef staff contains a series of chords, mostly triads and dyads, with some eighth notes. The bass clef staff contains a series of chords, mostly triads and dyads, with some eighth notes. The system concludes with a double bar line.

work by such minute examination as has just been given some of the details of Beethoven's Pastoral Sonata. It is safe enough to assume that the mere habit of composing, of working with musical ideas, to some extent creates, through mental automatism, results such as have been discovered, and it is therefore quite possible that the analyzer may point out some imitations and developments that the composer did not consciously intend. But such instances must be the exceptions, as one will readily admit after an extended examination of many compositions in the thematic style. When great pieces, one after another, display such handling of musical material as has been discovered in the sonata just studied, it becomes evident that art works that live, exert power, and redound to the honor of their composers, have been elaborated with care, skill, and judgment by one who works for the love of his task and because he believes with Michael Angelo that "Trifles make perfection, but perfection is no trifle." The examination just concluded might easily have been carried much further, and as will be seen from following chapters, there are still

other ways of working out thematic development, but the point to be emphasized here is that *The Art of the Musician* is shown in the creation of master-works by combining elements into themes, themes into passages, passages into movements, and movements into complete compositions. He who can best attend at once to the minor details and the large aggregations, can, as composer, produce the most profound impression, or as listener realize most fully the scope and beauty of the creation.

CHAPTER VIII

COUNTERPOINT AND FUGUE

MUSIC was at first melody — song. After musicians had learned how to write down the sounds they wished reproduced we find them in the course of time indicating a second melody, simultaneous with the first and at a uniform distance from it. Presently a third simultaneous melody was added, also parallel, and then came the great step — making these melodies converge and diverge, in other words assume independent motion. When that step was taken, counterpoint was born.

Nowadays the music student is set to learn harmony before he is taught counterpoint. This is the natural course to follow because harmony is a simpler and more easily comprehended subject than counterpoint. But historically counterpoint was developed earlier than what we now understand by the term harmony, and the contrapuntal school of composers flourished for years and produced

works of almost inconceivable elaboration and intricacy before harmony had advanced beyond its infancy as a distinctive subject. Of course, where two or more sounds are heard simultaneously it is the province of harmony to explain their relations, and in that sense counterpoint is included in the larger field of harmonics ; but practically counterpoint gets at its results in so different a fashion from harmony that it is quite properly treated as a distinct branch of the science of music, and very commonly regarded as a more difficult study.

Counterpoint is a transliteration and contraction of "*Punctum contra punctum*"—point against point. The point referred to is the black head of a note, and the art consists in correctly writing simultaneous melodies. Not that the melodies are actually written simultaneously—quite otherwise. In a composition in strict counterpoint there is a principal melody, called the "*cantus firmus*," in association with which other melodies are composed, related to it, and yet measurably independent, more in the seeming and in the effect produced, than actually, for the laws of strict counterpoint hold the composer within narrow limits.

In one sense any hymn tune or part song may be considered an example in counterpoint, because each part, being sung by a single voice continuously, is technically a melody. In fact, recently there has come into use the term "harmonic counterpoint" to describe just such writing. But the harmonic element in the hymn tune over-masters the contrapuntal; for the conception is that of a melody (usually sung by the soprano) harmonized in four parts, the tones of the other three parts moving to new tones that fill in the chosen chords, because those tones are harmonically needed and not because the melodic tendency of each voice part is necessarily in the direction it takes. In the hymn tune, as we know it practically, the idea is a melody and harmonic accompaniment sung by voices. In a true contrapuntal part-song the idea is a melody accompanied by other melodies so constructed as to make with the principal melody a complete and artistic whole. Any composition, then, in which two melodies can be discovered moving simultaneously but with a certain amount of independence (not parallel altogether), whether accompanied by other tones or not, is said to be contrapuntal.

Composers who may be considered as representative of the contrapuntal school, seem to have been bent upon setting themselves musical problems and working out their solutions. It has been reported that their books were full of rules and their examples full of exceptions. It could hardly have been otherwise, for the rules, exactly followed, would have proven an insurmountable barrier to the progress of art or even to the composition of anything approximately original. They were arbitrarily formulated upon a basic conception of what was absolutely consonant or dissonant, and they fostered puerile sophistry and quibbling far more than they cultivated the perception of the beautiful or the expression of emotion. Still, when the man came who could master the rules and work out the problems, and yet retain his love for the beautiful, they afforded him a training in the handling of his material that has brought his name down to us with luster increased by every year that has widened the interval between the time of his death and the present. Johann Sebastian Bach was the last and greatest of the contrapuntists, but he was more, — he was

an artist. His works are in greater vogue to-day than ever before, although he has been in his grave more than a century and a half. Every composer of note since and including Mendelssohn has gladly acknowledged great indebtedness to him, and the indications are unmistakable that he will be more studied, better understood, and more widely appreciated in the future than in the past. Yet a pedant in a leading English musical magazine published in this twentieth century, has taken some pains to prove by extended quotations, the faulty character of some of the counterpoint of Sebastian Bach! The pedant was doubtless sound in his criticisms; but the glory of that great name does not consist in the fact that he was an exact, unimpeachable contrapuntist, however great or small, but in that he was an artist who knew how to use counterpoint and all the other resources of the musician, with power.

The Example 74 of the last chapter showing a brief "canon cancrizans" in double counterpoint, illustrates very imperfectly some of the problems set themselves by the contrapuntists. A piece is in existence, an example of what was called "table

music," written on a single page of music paper, with clefs at both ends of the various staves, so that it appears to be right side up whichever end of the paper is made the top. It was intended to be laid on a table which should serve two violinists as their desk—one sitting at one side, the other opposite him, both reading from the same paper as it appeared to him, and each playing every note on the page. The result was a correctly constructed contrapuntal duet for two violins. It was working out such problems as that that gave to the writers of the contrapuntal school their mastery of the technic of composition, and it was skill so acquired that enabled Bach to produce the enormous amount of music he is known to have composed, although he was a man of many cares, duties, and occupations.

Of all the forms in which the contrapuntists worked, the fugue is the only one that retains any vitality at the present day. Canons are still studied and produced by students as exercises, but rarely does one find its way into print or receive a public hearing. Yet suggestions derived from canonic study are abundant. Example 70

shows such a suggestion from Beethoven. Grieg has an accompanied canon among his "Lyric Pieces," and a very interesting specimen it is. All fugues have certain features in common with the canon, but worked out only to a brief extent. Yet in spite of the abandonment of the specific forms of counterpoint except the fugue, the art is far from dead. Modified and adapted to modern conceptions, contrapuntal methods afford means second to none for enriching and elaborating a tone poem; and used to develop a musical idea, not merely to prove musical erudition, counterpoint is esteemed one of the crowning features of musical art, allowing play at once to both the intellect and the emotions.

The fugue ranks as the oldest of the instrumental musical forms at present in use. Vocal fugues must yield the rights of seniority to the chant, which at least in its Gregorian guise is much older. But not only on account of age and vitality, but also for its high esteem, intrinsic value, and, from one point of view, its ease of comprehension as a form, the fugue deserves especial attention as a factor in *The Art of the Musician*.

The fugue as heard is far from being considered easy of comprehension. Few are gifted by nature or training with such a power of holding the essentials in mind and following their course through the mazes of even a short fugue, that they can grasp so much as one feature of its structure in all its relations without previous study. Yet to one lacking this power, the plan upon which the fugue is constructed causes it to produce the impression of disjointed fragments, especially lacking in that quality of lyric melody which to the untrained music lover is a *sine qua non*. As a matter of fact, the fugue is wholly melodious. Being a contrapuntal composition, its very essence is melody; but it is in several voices, and its fundamental artistic object is the exploitation in all these voices of a single bit of melody whose flight (Latin, *fuga*) from voice to voice is not readily followed till the clew is discovered. This flight of the subject, then, helps to produce that fragmentary character which, with the bewildering totality of elements, makes even one whose delight is in masses of sonorous vibrations, prefer some other style of assembly for the tones until

training in practical understanding of The Art of the Musician combined with familiarity reveals the really wonderful and enduring beauty that artistic skill can impart to this form of composition. The flight of the bit of melody from voice to voice in the fugue, however, is but one among its many sources of complexity.

Yet, theoretically, from the standpoint of the listener, fugue must be pronounced easy of comprehension; and on that account it affords a convenient means of introducing the student to a practical understanding of both contrapuntal structure and musical form in general. The reasons are that to master musical form one must commence with a clear delimitation of a subject, and in fugues the subject always stands out at the beginning unaccompanied and unmistakable. To master counterpoint the listener must be able to fix one melody in mind as the basis from which the relations of associated melodies may be discerned, and in fugue the subject is usually of such a character that it may readily be grasped, retained, and recognized if the mind but sets itself specifically at that one task till it is accomplished.

The subject of a fugue is a melody, usually quite brief, which is heard at the beginning of the fugue absolutely alone. Some fugues have more than one subject; some fugues are preceded by preludes; some fugues introduced into larger compositions, or vocal, have an accompaniment for the subject; some subjects extend slightly beyond the limit indicated and the last note or two is heard with other notes in other voices; and some fugue subjects end while yet the voice has a few notes to sing alone before associated notes are introduced. All these variations may be ignored for the present, since in the vast majority at least of instrumental fugues, the subject may be recognized because it stands alone at the very beginning. The practical study of the art of listening to fugues should begin with the fixing of attention so upon this subject that it may be remembered, and then striving to find as many as possible of the recurrences of this subject in the various voices of the fugue.

However many voices the fugue may have, each one at beginning will sing the subject. The technical distinction that exists between subject and answer may be wholly ignored at first. The an-

swer is a transposed and perhaps slightly modified form of the subject, and is always the beginning of the second voice (that is, what the second voice sings at beginning), and if there are four voices, either the third or the fourth (depending upon the order of entrance) will also begin with the answer; but for the present purpose there is no need of attempting to recognize a distinction between subject and answer. It is assumed that "voice" will be understood to mean a melodic succession of single tones, such as in vocal music would be sung by a single vocalist. In a fugue a voice may occasionally be silent for a short time after it has entered, but generally the distinguishing of the different voices, while difficult in itself, does not present any practical difficulty in learning to understand the fugue. The voices of a fugue always enter, one after another, at the beginning, and never at a less distance than the length of the subject, although frequently in the case of the third and later voices (if there be more than two) after a somewhat greater delay.

The exposition of a fugue is so much of the composition as includes the singing of the subject

once each by all of the voices. That is to say, it extends so far beyond the entrance of the latest voice as will permit the completion by that voice of the subject. During the exposition the listener has the opportunity to hear the subject once absolutely alone, and as many times altogether as there are voices. It should therefore be a reasonably easy task for one at all accustomed to listening carefully to music, to fix the subject in mind, and he should next apply his powers to singling out its recurrences. He may be recommended to enumerate the entrances of the subject, and if he has opportunity to hear the same fugue several times, he will thus have a criterion by which to judge his improvement in the art of discriminative listening. In the *Well-tempered Clavichord*, by Bach (probably the best known of all collections of fugues), the first fugue presents the subject twenty-four times; the second only eight times. The fugues occupy about equal space in print; the subject of the second is somewhat longer than that of the first, and the first has four voices while the second has but three.

Having acquired the art of recognizing the

subject, the attention may next be arrested by the fact that later in the fugue than the exposition, the subject sometimes enters in one voice before a voice previously engaged in singing it has finished doing so. This arrangement results in the presence of the subject in two voices at once, the two not coinciding, but overlapping. A portion of fugue where such overlapping exists is called a "stretto." When one has advanced to the unravelling of a stretto, counterpoint has become intelligible, and one may proceed to the study of melodies in the fugue differing from the subject, and sung by voices not engaged in singing the subject. In elaborate fugues stretto is not limited to two voices, but one may hear portions of the subject present at some stage in three or even more voices simultaneously.

When attention can be given to the melodies of two voices at once, the study of the counter-subject may be undertaken. This name applies to what is sung by the first voice as soon as the second voice has begun and while that is singing the subject, or, more properly, the answer. The first voice to be heard is given the name "Dux."

The second voice to be heard is similarly named "Comes." Dux begins and sings the subject, and afterwards continues his melody on other notes. Comes begins as soon as Dux has completed the subject, and sings technically the answer, which however, is nothing more than a slightly modified form of the subject. While Comes sings the subject at this point (not necessarily later in the fugue), Dux sings the counter-subject. The next business in order for the student listener is to give attention to the counter-subject. In some fugues no particular use is made of this item ; in other fugues it is of almost as great importance as the subject, and such fugues are sometimes designated as double fugues. In the first fugue of the Well-tempered Clavichord the counter-subject is not utilized in any way ; in the second fugue from the same work the subject never enters without being accompanied by the counter-subject, except when first sung by Dux, where it is always alone, and at its final entrance where it takes on the character of a coda. The counter-subject in this second fugue has some slight modifications in two of its imitations, which, however, hardly tend to obscure it even to a listener of moderate skill.

The recognition of subject and counter-subject as thus described, together with attention to the other melodies as such, sung by the various voices, will give one a very good idea of counterpoint, and increase greatly one's general understanding of music and power of analyzing it; but there is much remaining to be accomplished by one who would master fugue. Thematic development in all its forms is preëminently a feature of contrapuntal writing and is found abundantly in fugues. The subject, or any other melody, may be treated by augmented, diminished, or contrary imitation; a second counter-subject may appear and may be worked out with much attention to detail, and other devices are not uncommon. The second fugue from the second part of Bach's Well-tempered Clavichord is appended as an illustration. (Ex. 76.) Here the subject is short, the counter-subject is used a little (once quite freely imitated, in the soprano voice commencing with the last beat of measure twelve), the exposition ends with the first note of measure 8; the third, fifth, and sixth measures make two "ritornellos" (portions of the exposition where the subject is absent); in

the eighth enunciation of the subject, the first, second, third, and fifth notes are in a higher octave than the others; the tenth enunciation is augmented, the notes being twice as long as in other cases (except the seventeenth); the eleventh, eighteenth, and twenty-fifth enunciations are contrary, and there is also a partial contrary subject (not counted) in the soprano above the seventeenth. From the third beat of measure 23 to the first beat of measure 26 the structure suggests that the bass note C might be continued as a "pedal note," but otherwise there is no pedal note in the fugue, although such a feature is usual. The numbering of the first note of each subject will call attention to the strettos, of which there are three, the first and second being without intervening break.

Modern composers make constant and effective use of counterpoint, but incidentally. It is no longer counterpoint for its own sake, it is no longer the special contrapuntal forms to any great extent, it is no longer counterpoint in distinction from harmony; but it is counterpoint as one of the elements going to make up the vital, expressive whole. One who accustoms himself to

FUGUE. FROM WELL-TEMPERED CLAVICHORD, PART II

Ex. 76

Dux.
Subject.Comes.
Answer.

BACH

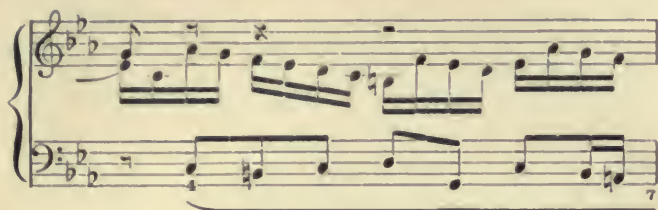
p

tr

(Ritornello.)

(Ri - - - tor - - - nel - - - lo.)

1 2 3 4 5 6



Musical score for measures 11 and 12. The key signature has two flats (B-flat and E-flat). The melody in the treble clef features eighth and sixteenth notes, with a dynamic marking of *sf* (sforzando) at measure 11. The bass line consists of quarter and eighth notes. A dashed line connects a note in the treble to a note in the bass. Measure numbers 11 and 12 are indicated at the bottom.

Musical score for measures 13 and 14. The key signature has two flats. The melody continues with eighth and sixteenth notes. The bass line has a longer note value in measure 13. Measure numbers 13 and 14 are indicated at the bottom.

(Stretto 1.)

Musical score for measures 15 and 16, marked as the first stretto. The key signature has two flats. The melody is more densely packed with sixteenth notes. The bass line has a rest in measure 15 followed by eighth notes in measure 16. Measure numbers 14, 15, and 16 are indicated at the bottom.

(Stretto 2.)

Musical score for measures 17 and 18, marked as the second stretto. The key signature has two flats. The melody continues with sixteenth notes. The bass line has a longer note value in measure 17. Measure numbers 12, 13, 14, and 16 are indicated at the bottom.

Measures 15-17 of a musical score in B-flat major. The treble staff contains a melodic line with eighth and sixteenth notes, including a sixteenth rest in measure 15. The bass staff features a bass line with eighth notes and a sixteenth rest in measure 15. Measure numbers 14, 15, and 17 are indicated. The key signature has two flats.

Measures 16-18 of the musical score. Measure 16 continues the melodic and bass lines. Measure 17 features a sixteenth rest in the bass staff. Measure 18 shows a melodic line in the treble and a bass line with a sixteenth rest. Dynamic markings *sf* (sforzando) are present in measures 17 and 18. Measure numbers 16, 17, and 18 are indicated.

Measures 17-19 of the musical score. Measure 17 continues the melodic and bass lines. Measure 18 features a sixteenth rest in the bass staff. Measure 19 shows a melodic line in the treble and a bass line with a sixteenth rest. Measure numbers 17 and 19 are indicated.

Measures 19-20 of the musical score. Measure 19 continues the melodic and bass lines. Measure 20 shows a melodic line in the treble and a bass line with a sixteenth rest. Measure numbers 19 and 20 are indicated.

First system of musical notation, measures 18 to 21. The key signature has two flats (B-flat and E-flat). The music is written for piano, indicated by the *p* dynamic marking. The notation includes eighth and sixteenth notes, rests, and a fermata over measure 21. Measure numbers 18 and 21 are printed below the staff.

Second system of musical notation, measures 19 to 22. The notation continues with eighth and sixteenth notes and rests. Measure numbers 19 and 22 are printed below the staff.

Third system of musical notation, measures 20 to 23. The notation includes eighth and sixteenth notes and rests. Measure numbers 20 and 21 are printed above the staff, and 23 is printed below the staff. A fermata is placed over measure 23.

(Stretto 3.)

Fourth system of musical notation, measures 22 to 24. The notation includes eighth and sixteenth notes and rests. Measure numbers 22 and 24 are printed below the staff. A fermata is placed over measure 24.

First system of musical notation, measures 23-25. The key signature has two flats (B-flat and E-flat). The treble staff contains a melodic line with eighth and sixteenth notes. The bass staff contains a bass line with a forte (*f*) dynamic marking. Measure numbers 23, 24, and 25 are indicated. A brace at the bottom groups the two staves.

Second system of musical notation, measures 25-26. The key signature has two flats. The treble staff continues the melodic line. The bass staff continues the bass line. Measure numbers 25 and 26 are indicated. A brace at the bottom groups the two staves.

Third system of musical notation, measures 27-28. The key signature has two flats. The treble staff contains a melodic line with a forte (*f*) dynamic marking. The bass staff contains a bass line with a fortissimo (*ff*) dynamic marking. Measure numbers 27 and 28 are indicated. A brace at the bottom groups the two staves.

the auricular analysis of fugue on the plan just outlined, will soon come to see the abounding richness of the counterpoint of modern writers, and to enjoy and appreciate modern tone-poems more for thus seeing. Just one illustration may be drawn from an Etude by Franz Liszt, called "Forest Murmurs." Everything about the piece is modern and Lisztian, yet the counterpoint is not only of the ordinary type of melodious addition to the principal melody — the principal melody itself is divided into two portions, and these two are set against each other upon the model of double counterpoint. The principal melody is shown in Example 77, and is readily divisible into a generally descending and a generally ascending portion, marked respectively *a*) and *b*). The excerpt is taken from the very beginning of the piece. Later (Ex. 78) we find these two portions, or imitations of them, appearing at once, first one being uppermost, then the other, the passage as a whole being repeated three or four times. It is very good counterpoint, but that is not an unusual feature of recent composition.

Ex. 77 WALDESRAUSCHEN. (Forest Murmurs)

LISZT

pp dolcissimo

a)

b)

Ex. 78

WALDESRAUSCHEN

LISZT

8va...

a)

b)

a)

b)

a)

b)

a)

b)

CHAPTER IX

FORM BUILDING

MUSIC as it flows along in the continuity of a composition, may very readily be divided into portions by several conceptions of articulation. It has been customary for writers on the subject of musical analysis to attempt to define the groups in all these conceptions in terms relating them alike to a single standard or unit — the measure. This has resulted in so much inaccuracy and ambiguity as should have directed attention long since to the inapplicability of the standard for all purposes. A period is not rulably a certain number of measures with occasionally some deviation from the number — essentially it has nothing to do with measures, but with sense. A phrase is not a definite portion of a sentence — essentially it has nothing to do with a sentence, but with breathing, bowing, or touch. A subject

is not a certain number of periods — essentially it has nothing to do with periods, but with form.

In the plan of a city we find the area divided off into blocks, and these again into lots which have a certain uniformity and regularity as to size. A man wishing to invest in real estate, however, does not find it necessary to buy just a lot, or just so many lots; he buys a parcel which may involve ells or jogs covering parts of several lots. When he builds he may cover his parcel or only part of it, or he may lease from neighboring owners and cover more than his parcel — he may even build both sides of the street and connect two blocks by tunnel or bridge into what is practically a single building larger than the city block. Again, his building may be a bazar presenting mostly doors to the street, or it may be an art gallery presenting more blank wall than doors, or it may be an office-building with many more windows than doors. And whatever the external appearance of the building, its contents will be quite independent of its structure. As blocks, elevations, doorways, and contents along a street are absolutely distinct from each other and related

very freely; so meter, periodic structure, phrasing and form are independent considerations in musical analysis. It is not possible accurately to define members of one group or classification in terms of another.

Form in music signifies the arrangement of certain separable elements, called subjects, passages, episodes, codas, *etc.*, by which the composer secures unity, regulates contrast, or adheres to certain established patterns. In very simple forms like folk-songs, the unit is often a clause, which may be repeated to make up a sentence of two similar portions, or may be utilized as a part of two different sentences, in each of which it is repeated or nearly repeated. (See Ex. 64.) In somewhat larger "ballad" or "applied song" forms, the unit will correspond to the strain or period; and in either case the possible arrangements are numerous and of no particular significance. But the fact that in these simple compositions it is usual for the portions that enter into the make-up of the form to correspond with the portions that make up the sense, does not make the subject and the sentence or part-sentence necessarily identical.

All such things are to be distinguished by their application and use. In simple works they are apt to coincide in length and situation at the beginning of the piece; in larger works they are just as apt not to do so.

This point is insisted upon at the risk of making this chapter seem pedantic and technical, because so many popular books touching upon musical analysis fail to distinguish sufficiently the various conceptions of articulation, and because in the study of form it is essential that a clear conception of "subject" be secured. The limitations of the "subject" are determined entirely by use in the composition under examination; as meter is determined by pulses, phrases by slurs, and sentences or periods by cadences. The text of a sermon is usually a verse, and a verse is usually a sentence; but those facts do not make it true that any sentence in a sermon is a text, any more than it is true that the subject of a sermon is a paragraph.

A certain quaint old divine in the southwestern part of New York State, years ago, became convinced that his congregation, particularly the

feminine portion of it, was becoming too much conformed to the world. So he preached a sermon against the tendency. His "subject" was Fashion, his sermon had the usual divisions into sentences, paragraphs, and "heads," and his "text" was taken from Matt. xxiv, 17—"Top(-k)not, come down!" This he applied to the prevailing fashion of dressing the hair into a "top-knot." He did not need to make his text coincide with the entire verse, which reads: "Let him which is on the housetop not come down," *etc.* Things which coincide are often not essentially the same.

The "Subject" of a musical composition is an important and prominently located portion of music that recurs. It may not be the first thing, its length is not subject to general definition, but is sufficient to assure its importance; it may recur only as to its melody; other things besides the subject may recur, and in a large work there may be several subjects; but the fundamental distinction of the subject is recurrence. In a small work like a ballad or folk-song, the word "subject" would hardly apply, but the study of the thing may well begin with the smallest "tune." The subject of

a fugue has already been considered, and in that style of composition several items may be noted in which it differs from what would be called the subject in "classical forms" (rondos, sonatas, *etc.*); — the fugue form itself is relatively short, and so the subject is short; the subject is always the first thing to be heard and always stands quite alone when first heard; — but the essential thing about the subject in any form or composition, is that it is used, it recurs.

Unity is recognized by all authorities as an absolutely essential requisite in any finished art work. The powerful influence of a subject in securing unity in a musical composition is apparent from the definition. Other items can be and are used for this purpose. The motive has been dwelt upon already, and rhythm and attunement are powerful agents that may be employed for the same object. Yet "subject" has an effect in unifying a work that is all its own and that may be superposed upon other influences with gratifying results. For example: in a set of ball-room dances, the necessity of using a characteristic rhythm (which is one of the strongest possible unifying

influences) makes it essential, if the composer would have his music enjoyable for its own sake, that he study contrast and diversity. Nevertheless if he conclude his "set" with a "finale" in which he gathers together snatches from some or all of the individual dances, he will thus unify his work by a fresh expedient and increase the pleasure his listeners will derive from it. The "snatches" which he gathers from the separate waltzes of the "set" (and which must be important items in the individual numbers in order that they may be recognized in the finale), will by this use of them become, in some sort, "subjects" within the letter and spirit of the definition, although the name might not occur to a musical analyzer in this connection. One readily recognizes the unifying effect of the recurrence of a familiar portion in a church tune, and if the portion is of a suitable length, it makes little difference in the value of so brief a composition what may be the relative arrangement of the recurring and the contrasted and but-once-used portions.

Beginning with such tunes as one may chance to hear, the student of *The Art of the Musician*

should search in them for the unifying principle, whatever it may be. In such a tune as "America" it will be found mainly in the rhythmical motive, but melodic resemblances between the lines may be noted. In "Home, Sweet Home" the melodic resemblance between the first and second lines is noticeable, also in the endings of the second and fourth lines. In President McKinley's favorite tune, "Bethany," it will be easy to see that the first, third, and seventh lines are identical in melody, as are the fourth and eighth, both being similar to the second. The fifth and sixth also closely resemble each other and are in contrast with the others. Such a tune might be formulated as A, B, A, B2, C, C, A, B2. Similarly "John Brown's Body" might be formulated as A, B, A, C. Such formulas using a letter for any separable portion that may be convenient, and applied to many tunes, at first trying particularly to note which clause or strain is repeated, and which lines of the stanza are set to that, so that its order with reference to X (any different line, clause, or strain) may be established, will carry one far in the analysis of form. Of course the next

step is the noting of other lines that are also melodically repeated. It will be months for most students before such work can be done accurately with *all* the strains of even a short tune at first hearing.

Auricular analysis of this kind will not have been continued long before the conviction will be pretty firmly established in mind that most musical compositions have passages that return, and that some order or form can be made out simply by noting the scheme of this return. Next it will be evident that as pieces increase in length, the form will display elements of considerable size, which when considered by themselves will reveal a shorter form made up of smaller elements within the larger, perhaps differently arranged, and perhaps themselves resolving into still smaller elements.

For example, the familiar Polonaise of Chopin in A major, Op. 40, called the "Military Polonaise," may easily be divided off on first hearing into three portions, of which the third is a repetition of the first. Another hearing may be sufficient to recognize in this repeated portion a struct-

ure consisting likewise of three parts, of which the third is a repetition of the first. Adopting, for convenience, a key in which capital letters represent larger divisions and small letters subdivisions, using X to represent anything which is heard but once, the early letters to represent anything which is repeated, and associating each early letter with a special part, which, if repeated in a modified form, may be marked by that letter with a 2 or a 3, if necessary, after it, the structure or form of compositions may be graphically represented.

The first analysis of the Chopin Polonaise would follow the formula A, X, A. Then having analyzed A into *a, x, a*, if that formula should be substituted for A, the fragments might be symbolized thus: *a, x, a, X, a, x, a*, or better, *a, x, a, (=A), X, A*. Later hearings will result in an analysis of X, which as a portion made up of subdivisions in which recurrences are observed, might now be styled M instead of X, to indicate a portion analyzed but not repeated as a whole. M soon reveals itself as consisting of three statements of a passage which we will call B, with X2

separating the second and third of them. But B itself is divisible, its contents being distinguished as a passage, *b*, which, after *x*₂, returns modified and in octaves, *b*₂, after which comes once more new matter, *x*₃. The whole piece may now be formulated something like this: *a*, *x*, *a*, (=A), *b*, *x*₂, *b*₂, *x*₃, (=B), B, X₂, B, A. The graphic representation shows there is a grand division A, used twice, a division B, used three times, a subdivision *a*, used four times, a subdivision *b*, used three times, and in the modified form *b*₂, used also three times, a grand division X or M, a division X₂, which occurs but once, and three subdivisions, *x*, *x*₂, and *x*₃, which are repeated only as the grand divisions containing them are repeated. Such an analysis made and tabulated is one step taken toward an understanding of the subject of form in music. The trouble involved will be richly repaid by the value of the ultimate results.

Undertaking next a larger work, the formal plan of Weber's familiar "Invitation to the Dance" may be examined. In this piece there are two distinct movements, although there is no interruption in the continuity of the work on

that account. After the second movement is concluded, a partial repetition of the first movement is added as a termination to the piece; and the two movements are unified by the idea suggested in the title. The first movement plainly brings to mind the thought of a dialogue comprehending some graceful compliments, and a request for a dance with its favorable answer; the return of the movement at the close of the piece as plainly suggests the word of parting. The other movement is the dance itself. No other idea could more effectually weld the movements into a single composition. The second movement readily divides into four large groups of passages, which may be distinguished by the letters A, B, C, and A2, using the letters simply as cues, not as in the analysis of the Polonaise, as implying repetition except in the case of A2. A begins at the "Allegro Vivace," B at the "Wiegend," C at the "Vivace," and A2 at the point where the signature of five flats is restored after the passage without key signature. Using small letters to indicate sub-divisions, figures to indicate modifications in repetition, and *x* to mark a passage not

repeated, A will be found to be made up of *a*, *b*, *c*, *x*, *c2*, and *a*. The first portion of A, up to the double bar, is indicated by *a*; the next portion again extending to a double bar, by *b*; *c* also terminates at a double bar; *x* and *c2* share equally in making up the passage to the next double bar; and *a* finishes A. B is made up of *d*, *x2*, and *d2*. The line of division between *d* and *x2* is again a double bar, and *d2* enters after the scale of *a* flat in single notes occupying four measures. C is made up of *e* and *x3*, each extending to a double bar; then *e* again, followed by *x4*, extending to the place where the signature is cancelled. At this point we have *b2*, extending sixteen measures and followed by *x5* which completes division C. A2 begins with *a*, *b*, and *c*, as at A, except that the repetition marks (to which no attention has been paid in this analysis) fail after *b*, and after *c* has been played once through, the notes enter as if a repeat were to be written out, but from that point the movement continues with new matter (*x6*) containing suggestions of former passages, but nothing more that could be called a recurrence until the first movement enters as

already described. The piece then, in a word, presents a first movement, a second movement with five sub-divisions that recur, and six portions besides that are used but once each, although the last of these contains reminiscences. The sub-divisions of the second movement naturally group themselves into divisions, of which the fourth is a partial reproduction of the first.

To the casual reader the above description can but seem dry and meaningless, but one who would familiarize himself with form in musical composition, can do so successfully only by such practical analyses of many compositions; and work of that character will inevitably reveal the need of a nomenclature. Unfortunately musical terminology in this particular subject of analysis is in a chaotic condition much to be lamented. The whole subject is quite modern, and writers in different countries using different languages, have hit upon different terms and different ways of translating foreign expressions that have sadly confused matters. Composers have not infrequently given sub-titles to portions of a composition for no very evident good reason, and in

doing so have used in a rather loose sense words that it seems absolutely necessary to restrict and use in a technical sense. For example, the words Prelude, Introduction, Intermezzo, and Coda. Other words like Theme, Strain, Passage, and Phrase, can hardly be preserved from vague use even in technical works, yet every one of these terms is needed for a specific technical application. There are hardly terms enough in use to satisfy all demands; the same terms are differently applied in the different specific forms; and yet for some things several different terms are in use by different writers, as, for example, "Elaboration," "Development," "Working-out," and "Free Fantasie" all used for a portion of a sonata that the Germans call the "Durchführungs-Satz." Under such circumstances the student may be recommended to make large use of symbols, as has been suggested in the analyses worked out above, for after all it is the things rather than their names that it is important to understand; yet thinking and comparing without names does not carry us far in scientific work. Even the symbols are needed in conjunction with nomen-

clature, and therefore such application of them as has been made in the present chapter (intentionally varied in connection with different pieces) can be only tentative.

In view of the situation just stated, the author may be pardoned, perhaps, if he ventures to suggest the use of one or two terms not commonly accepted among writers on musical analysis, and selects among possible definitions those specified below for words about which there might be some difference of opinion.

Subject should always mean a passage of considerable length, prominently placed, and reproduced in its essentials, or at least as to its melody, after an interval but within the movement. Second Subject should mean a similar passage also reproduced but always appearing in two keys in the course of the movement. A Second Subject usually appears first in some key other than the principal key of the movement and recurs in the tonic key; but specific rules as to key cannot be made part of the definition except that different keys in at least two assertions of the item must be used. An Episode is an item quite

on a par with a Subject as to inherent interest and importance, but never appearing more than once. An Intermezzo is a passage of similar grade which recurs with marked changes, perhaps much extended, perhaps comprehending modulations, but yet recognizably the same in essence and spirit in at least two places in the one movement. A Passage (technically defined—it is very difficult to avoid the use of this term in a general sense) is an item used evidently for purposes of connection, generally involving runs or ornamental figures, and frequently including a modulation. A Coda is easiest appreciated by bearing in mind its etymological signification of a tail—the caudal appendage. It is a portion, sometimes of considerable length, added within the movement after all things essential to its structure have been completed. This word has been found very convenient and has been applied to many smaller items, as “a coda to the first subject” “a coda to the first part,” and the like. “Extension,” “Termination,” “Conclusion Theme,” and “Codetta” are better terms for use in minor situations, holding “Coda” for a final passage in a movement characterized as above described.

The author has frequently found it very convenient to use the word "Paragraph" to designate collectively or generally a Subject, Episode, Passage, Intermezzo, Coda, or similar item; and the word Chapter he has also found very serviceable to designate a specific group of Paragraphs less than a movement, such, for example, as the items marked by capital letters in the formulation of the members of the Chopin Military Polonaise, and of Weber's Invitation to the dance in the present chapter.

The application and use of these terms will be more fully discussed in the following chapter, but by their aid, and using in connection with them the symbols suggested by Mr. A. J. Goodrich, in his volume entitled "Complete Musical Analysis," one can go far in the study of The Art of the Musician as displayed in Musical Form. The symbols are, for Subject, A; for Second Subject, B; for Episode, Ep.; for Intermezzo, Iz.; for Passage, Pas.; and for Coda, Co.

Experience has shown that there is no more fascinating and enlightening form of music study than that outlined in the present chapter. Noting

the exact character and limitations of the various paragraphs, comparing them, deciding upon their designations and upon the form name that corresponds with their arrangement, involve so many considerations that one who practices himself in such study is led almost insensibly to a very wide range of musical observation and given a keener insight into The Art of the Musician than is likely to come to him in any other way without far longer and deeper study. The annotators of symphony programs emphasize this side of the works they consider, and all critics are unanimous that good form is a *sine qua non* of artistic excellence in composition. These facts must serve as the excuse, if any be needed, for the moderately technical way in which the subject is treated in this and the following chapters of what purports to be a popular work.

CHAPTER X

CLASSICAL MUSIC

WHAT is found in the books about the early history of music, little as it is, is probably largely conjecture. It is not easy for us to surmise what conclusions a man may reach who is restricted to a part of the premises we possess. A man who has both eyes in perfect condition cannot by simply closing his eyes for a short experiment put himself on the plain of a man born blind. Some ancient writers rhapsodize about the power and effect of music with all the glow of a modern enthusiast discoursing upon the same subject, but what are offered as examples of the music of two thousand years ago will not stimulate any really musical interest in even an archæologist of the present day. Something seems wrong. Either our ears are different or we have not correctly reproduced the instruments and music with which

Orpheus so easily rent rocks and tamed savage breasts. Plato has recorded an exalted opinion of the educational value of music, but there is little doubt that he meant something very different from the modern art called by that name, and not less different from any reproductions yet suggested of the music of his own day.

But however much or little of the elements of modern musical art the ancients possessed and understood, it is reasonably certain that there must have been a beginning somewhere. Somebody rejoiced in a musical sound and tried to reproduce it; somebody noticed a difference in musical sounds and tried to arrange them; somebody selected among possible arrangements of musical sounds those that seemed most pleasing and artistic. Evolution and survival of the fittest are terms emphatically applicable to the progress of musical art.

It can hardly be doubted that the sensuous beauty of sounds themselves, and the added beauty of their orderly arrangement were realized before the possibility of emotional expression through music was even suspected. A primary

object of all artists is to please — subjective soul revelation comes later. The troubadour or minnesinger is not so much concerned with discovering new ways of arranging sounds as he is with winning favor, and that, he soon learns, means composing music with a modicum of new associated with a mass of the established. Even the simplest melody needs both unity and contrast. Contrast having been secured by the use of a second strain, unity promptly suggests the repetition of the first, and we have the form A, B, A. It is but a step to the repetition of the second strain, and we have A, B, A, B; and growing out of this without adding to the material, we may watch the development of A, B, B, A; and A, A, B, A. Other arrangements are possible, like A, B, B, B, or A, A, A, B; and when these are tried and found less satisfactory than the others, we have a beginning of the canons of musical form, the foundation of the classical school of composition.

There may be easily distinguished at least six schools of musical composition: I. The Liturgical School, in which the music is adapted to and

controlled by words, particularly prose, and all possible considerations of purely musical nature, especially form, are subordinated to the demands of the text. This does not include lyric composition where the words concede at least as much as the melody to the effectiveness of the work considered as a whole, but only chants, recitatives, and compositions in old ecclesiastical style, where music conceded everything possible, was moulded to the text, and sung for the sake of deliberate rhythmical enunciation of the words. II. The Contrapuntal School, in which the ruling idea is the interweaving of melodies. III. The Classical School, where the foremost object is Form. IV. The Romantic School, where expression outranks every other consideration. V. The Popular School, where no higher thought than giving pleasure to the multitude enters the composer's mind. VI. The Dance School, where adaptation of rhythmic tones to rhythmic motions takes precedence of all other desiderata. As in other artistic matters, these schools are not sharply separated one from another. Many dances are classical; the romantic and the contrapuntal styles abound in classical

works; and a long step toward popularity is often taken by adopting a dance style. Yet music can be classified and assigned to its proper school by its ruling tendency, and that is sufficient.

The word classical is often held to refer to the quality of the composition rather than to its style. A work which stands the test of time and receives for years the endorsement of competent judges is said to be classical, because the continuous favor with which it is accepted warrants the assignment of it to the highest order or rank. There is much of truth in that view, yet as a matter of fact, works are assigned to the classical category by the non-critical more because their composer is considered to be a writer of classical works, than because the particular work under discussion is regarded as of the highest order or rank; while the discriminating make their decision more because of the style of the piece than because of the esteem in which a series of critics have avowedly held it. The classical piece is a composition in a style that has been adopted by the acknowledged great men of the art; a style that has approved itself by the test of long endurance, and

particularly the style that is purest, has least admixture of things extraneous to the art itself. The Liturgical, Romantic, and Dance styles are not so pure as the Classical; the Popular is not so elevated, and the Contrapuntal has not so well stood the test of time; it is not so largely used by the majority of composers whose works live to-day although its greatest exponent, Bach, comes nearer than any other musician to artistic immortality, so far as can be judged at present.

Classical music, then, is that in which The Art of the Musician is elaborated through forms which have been approved by the test of long use. The forms themselves have been evolutions very gradually remodeled by men whose ideas have grown too large and rich to be satisfactorily restrained within boundaries handed down to them by their predecessors in art, but who have paid the price in disfavor, isolation, and hardship that they might perform the functions of discoverers and pioneers. It has cost an innovator something to add a new strain to a song-form, to increase the range of modulation within a movement, to substitute a Scherzo for a Menuetto, or a Theme and Varia-

tions for an Adagio. Such things when first done are not apt to be approved by contemporary critics satisfied with the methods and attainments of some great one who, very likely already in his grave where praise will do him little good and where he is sure to produce no innovations, is at the zenith of his fame, and who never sanctioned *such* unwelcome trivialities. Do as the critics direct, or wait till you are dead for the approval of the public and that pecuniary reward of your work which is so dependent upon it!

Considerable attention has already been given to the Song-Form and the methods of its growth. When the evolution had gone so far as to create a form in which a principal strain (properly a subject) was heard three times with two intervening portions or intermezzos, we have the form known as Rondo. This in some of its modifications has proven a most satisfactory arrangement and has been in use and given pleasure time out of mind. The idea of a theme that returns more than once is in the round or catch, in the fugue, and is practically in any song-form if repeated. But the order of arrangement of other strains and the

number of recurrences of the subject, as well as the character of the material used in all parts, are points in and by which the growth of the form may be traced.

But recurrence of subject, as has been shown, is an element tending toward the unifying of a composition. While strains other than the subject, made up of different melodies, offer something in the way of contrast and variety, it was soon seen that in this direction more was imperatively needed, and that additional interest might be supplied in a tune by contrasted attunement—by modulation or transition. Bach, with prophetic vision little short of marvellous, seemed to realize the need of greater facilities for modulation as a means of developing *The Art of the Musician*, and by his famous work "*The Well-tempered Clavichord*," gave the weight of his influence in favor of a method of tuning keyed instruments (equal temperament) which permitted modulation into any scale, or the use of any key as a tonic. It was, however, long after Bach's day that modulation to distant keys was accepted as a legitimate feature of rondo development.

The student of The Art of the Musician who would appreciate the workmanship displayed in a Rondo or allied composition, must accustom himself at least to observe change of attunement, and to retain the original tonic with so firm a grasp that he may promptly and confidently recognize its reinstatement. To do this implies ability to trace out the extent of change of tonic in transition; that is, to know what interval exists between the old tonic and the new. It will be necessary also to be able to identify a passage in spite of its presentation in different keys, even when there is considerable intervening material between its two assertions. So much added to the auricular training suggested in earlier chapters will make it possible for one to decipher the elements of all classical forms.

Rondos are constructed in great variety of arrangement. The essential thing about them all is the appearance, at or near the beginning, of an important passage, the subject, and its reappearance at several, certainly not less than two, subsequent points. Generally this subject adheres to one key, but in long rondos, reciting the subject

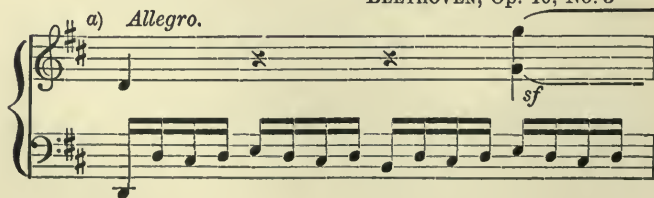
often, it may be found once or twice in altered tonality. At its final appearance, at least, it must have the same tonic as at first, and its various entrances must be separated by intervening material. If a paragraph of such intervening material appears more than once substantially or essentially—not *exactly* reproduced—it will be classified as an intermezzo; if only once, it will be called an episode, provided that in each case the material called by those names is equivalent in length and general importance to the subject. There may be a paragraph of that character appearing twice, the first time in some key different from the principal key of the rondo, the second time in the latter key. In that case the paragraph will be called a Second Subject. Such a paragraph, however, is not likely to be discovered in any but a very long rondo; in fact, a second subject is rare in rondos. When it does occur it is then likely that the intermezzo will include a modulation within its compass at one appearance or the other, but the modulation will be so managed that the paragraph will preserve its identity in spite of its varied tonal basis. A good example of an intermezzo of this character may be

found in the Rondo in Beethoven's Sonata in D, Op. 10, No. 3, although this rondo contains no second subject. The intermezzo is quoted in both its forms in Ex. 79 below. The entire rondo consists of three chapters, the first containing three paragraphs — Subject, Intermezzo, and Subject; the second chapter consists of three paragraphs — Episode, Passage, and Subject; the third chapter consists of four paragraphs — Intermezzo, Passage II, Subject (varied), and Coda. The chapters of rondos always terminate with the conclusion of the second and each following recitation of the subject, except that all that follows the next before the final occurrence to the end of the rondo belongs in the last chapter.

Many classical compositions are in the form of rondos, although called by special names. And just as song-forms become integral parts of applied

Ex. 79**RONDO**

BEETHOVEN, Op. 10, No. 3



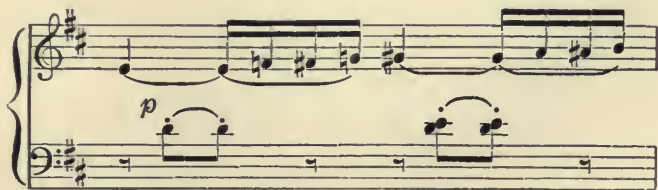


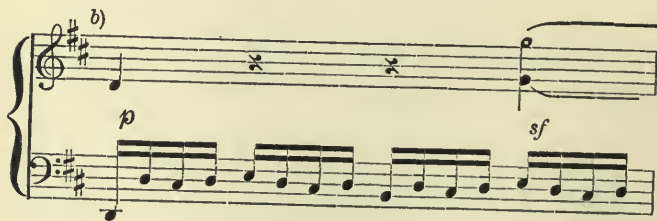
First system of musical notation. The upper staff (treble clef) contains two groups of eighth notes, each beamed together and marked with a slur. The lower staff (treble clef) contains a single eighth note followed by a half note, then a quarter note, and finally a half note. The key signature is one sharp (F#).

Second system of musical notation. The upper staff (treble clef) contains two groups of eighth notes, each beamed together and marked with a slur. The lower staff (treble clef) contains a single eighth note followed by a half note, then a quarter note, and finally a half note. The key signature is one sharp (F#). The dynamic marking *sf* (sforzando) is present.

Third system of musical notation. The upper staff (treble clef) contains a group of eighth notes, followed by a quarter note, and then a half note. The lower staff (treble clef) contains a single eighth note followed by a half note, then a quarter note, and finally a half note. The key signature is one sharp (F#). The dynamic marking *fp* (fortissimo piano) is present.

Fourth system of musical notation. The upper staff (treble clef) contains a group of eighth notes, followed by a quarter note, and then a half note. The lower staff (treble clef) contains a single eighth note followed by a half note, then a quarter note, and finally a half note. The key signature is one sharp (F#).





The first system of musical notation consists of a grand staff with a treble and bass clef. The key signature has three sharps (F#, C#, G#). The treble staff begins with a half note G#4, followed by a quarter rest, and then a half note G#4 marked with a forte (*sf*) dynamic. The bass staff contains a continuous eighth-note melody starting on D3 and ascending to G#4. A slur is placed over the first two measures of the treble staff.

The second system continues the musical piece. The treble staff features a series of chords and single notes, including G#4, A#4, and B4. The bass staff continues with the eighth-note melody. A slur is placed under the first two measures of the bass staff.

The third system shows the treble staff with a series of eighth-note chords (G#4-A#4, A#4-B4, B4-C#5, C#5-D5) and a half note G#4. The bass staff has a half note G#3, followed by a double bar line, and then a half note G#3 marked with a forte (*sf*) dynamic. A slur is placed over the first two measures of the treble staff.

The fourth system continues the piece. The treble staff has eighth-note chords (G#4-A#4, A#4-B4, B4-C#5, C#5-D5) and a half note G#4. The bass staff has a half note G#3, followed by a double bar line, and then a half note G#3 marked with a forte (*sf*) dynamic. A slur is placed over the first two measures of the treble staff.



song-forms, or even of rondos, so all of these smaller forms enter into the larger cyclical forms — the sonata and suite. The suite requires here no special attention. It was at first simply a collection of classical dances united by having a common tonic, and diversified by their styles. At a later time movements not strictly dances were introduced (prelude, intermezzo, romanza, *etc.*) and modern suites select among these numbers with great freedom and without even adhering to the original rule of one tonic. It can hardly be said that the suite is a definite form, considered as a whole, or that it has been such for many years. No practical distinction exists between the suite and the partita.

The sonata is the crowning achievement of classical development, the present name of a form which includes the symphony and all cyclical pieces of chamber music.

The word sonata is derived from the Latin word signifying sound, and was first used to specify a composition not using human voices, in distinction from the cantata in which voices were heard. Unquestionably the earliest music was

vocal, and when instruments began to be used, their office was to accompany the voice. So soon as music was performed by instruments alone, the name sonata came into use. Since that day it has been applied to compositions of widely divergent styles and forms, but it has always been the name of the noblest form known to instrumental music at any given time. Once applied to the precursor of what is now called a fugue, it presently became the title of such a work as has long been called a suite. When compositions of that general character — cyclical — came to be diversified from each other, the name sonata was retained for the form tending to include the more refined and highly developed elements.

At present the title is given to a work for one or two instruments, in several movements—at least two—one of which must be of a specific character soon to be described; the other movements may be in that same or in a different form, but nearly always they include a piece in slow tempo and a rondo, often a menuet or scherzo, occasionally a theme and variations, but do not necessarily show any of these modes of develop-

ment: the movements, however, are always of classical form and style, and always reveal some link identifying them as integral parts of a single work. A sonata *must* be a single work, it must contain at least two movements, and one of its movements must be in a specific form; it *may* have three, four, five, or even six movements, possibly more; several of these movements may be in the specific form mentioned, and in matters of arrangement and the choice of styles for all movements except the one, the composer may act as his taste inclines.

The specific movement-form mentioned has suffered long for lack of a suitable name. It has been called commonly either a sonata-form or a first-movement form, and latterly Mr. Matthews, the able author and critic of Chicago, has proposed the title "sonata-piece." All of these titles, however, are objectionable. The movement certainly has not the form of a sonata, for it is one movement while a sonata is invariably a form in more than one movement, although the movement now under consideration is the essential one. It is the necessary form *in* a sonata, but it is not the form

of the sonata, and the title suggests the latter signification, and is therefore objectionable. First-movement form is decidedly worse, for it is by no means unusual to find more than one movement of a sonata using this form. For example, Beethoven's Sonata, Op. 31, No. 3 in E flat, contains three such movements — the first, second, and fourth of the work. It is technically correct but grammatically questionable to assert that this sonata has three "first movements." A fair number of sonatas also make the movement in this form take some other place than the first. Sonata-piece is slightly, if any, better. Could it be understood to mean a piece or portion of a sonata, and that the essential portion, it would serve its purpose well enough; but we are accustomed to speak of any entire composition as "a piece" of music. Common usage, therefore, warranting one in speaking of a whole sonata as a piece, the objection to the title "sonata-piece" for a portion of the work is practically the same as the objection to "sonata-form."

In view of these facts, the author ventured in several magazine articles published within the

past two or three years, to make a suggestion which he here renews after having had the pleasure of noting its adoption by a few musicians. Following the example of scientists who in introducing a new term strive to make it serve at once the dual office of designating something and also honoring a great man in the annals of the science (like "galvanism"), why should not musicians build a verbal monument to one who has won a great name in art and who had much to do with perfecting the sonata, while at the same time supplying the need of a term for the purpose indicated in the preceding paragraph? Why not in future call what has hitherto been named a "first-movement," or a "sonata-form," a *mozarta*?

A Sonata, then, is a composition made up of two or more distinct but related movements, at least one of which must be a *mozarta*. The *mozarta* is a composition consisting *essentially* of three chapters, the first and the third of which each contain two subjects, which are in different keys in Chapter I, and in the same key in Chapter III. Many other things are frequently, even usually, found in *mozartas*, but with enough of variation to

make them unreliable as guides to the student of the form ; while the two subjects — the first, by definition already given, being in the principal key of the movement, and reproduced ; the second entering in some different key and reappearing in the same key as that used for the first—and the three chapters can hardly fail to identify the movement. It differs from a rondo in having usually but the two appearances of the first subject, and in always having a second subject.

The three chapters are named: I. Exposition; II. Development (also Working-out, or Free Fantasia); III. Recapitulation. In the vast majority of sonatas Chapter I is marked for repetition and may be recognized by that fact. It is not unusual to find a double bar at the end of the first chapter even when there are no repeat marks. The reëntrance of the first subject in the original key is the mark of beginning for the third chapter. Between the two subjects in the first chapter there is nearly always a modulation included in what is called the Passage. If this passage is represented in the third chapter, it is likely to have some of the characteristics of an intermezzo.

After the second subject there are commonly a few measures of termination which may be extended to quite a paragraph. In the third chapter, after this termination, or even growing out of it, a coda is rarely wanting.

In some large works (Beethoven's Sonata in C, Op. 53, is a good example) there is a distinct fourth chapter, which may be called Reminiscence. The subjects are often developed in large works before any new matter is introduced, and it is therefore necessary to distinguish between subject proper (so much as is reproduced) and the extended or developed subject. In Beethoven's Sonata in D, Op. 10, No. 3, the subject proper ends with the first note of measure 11, but the extended subject (which is itself the passage) includes the half note with pause in measure 23. Many writers speak of a third subject as if it were essential, at least in all large sonatas; but this view is due to their attempt to identify a subject with a sentence or two. So long as it is true that so-called second and third subjects are always in one key and always continuous, the distinctions already indicated will identify the

two as one, and thus simplify the matter of analysis and rationalize the matter of nomenclature. In the sonata just mentioned the second subject extends from measure 23 to measure 114 and is in four distinct styles, but all of it returns in Chapter III transposed from dominant to tonic, and as a whole it constitutes the second subject regardless of its variety of styles and number of sentences.

The rule is that if the first subject is in major, the second subject shall first occur in the key of the dominant; if the first subject is in minor, the second shall first occur in relative major; but to this rule there are many exceptions. And it must never be forgotten that the key of a piece (movement), or of a paragraph, is that in which it *ends* — modern composers are fond of writing frequent changes of key within very short passages.

The development (second) chapter is thematically suggestive of more or less of the material of Chapter I. Further than this no rules exist for its form or structure. It is "Free Fantasie," but it is based upon material already introduced into the work.

When a sonata contains more than one mozarta, the less important movements in that form are apt to be constructed with some license, but it is rare indeed that the essentials cannot readily be pointed out. Beethoven's Sonata in D, Op. 28, to which attention was directed in Chapter VII, shows in its third movement (Scherzo, without the trio) a very compact epitome of the mozarta form, hardly large or dignified enough to be worthy of the name mozarta, yet containing all the essentials. The contrast of style between the two subjects, which many look upon as necessary, is certainly lacking here, but that is true also of some larger works. Chapter I is repeated, the second time of performance being written out in full with slight variation. The first subject includes measures 1-8 (17-24); the second subject, measures 9-16 (25-32). The second chapter includes measures 33-48. The third chapter includes the remainder of the movement, the coda beginning with measure 65. The Scherzo of Schubert's First Sonata, in A minor, Op. 42, is also an epitomized mozarta, and is quoted in full as Ex. 80. The first subject ends in measure

6, the remainder of the sentence serving at once as an extension of the subject and as a passage (compare measures 100–105). The second subject begins in measure 11 (beat two) and extends to the double bar. In Chapter III (which begins in measure 95) it extends from measure 105 to the first beat of measure 123, the remainder of the chapter being the coda, and measures 30–95 constituting Chapter II. The first movement of this same sonata is interesting in that it has an introduction which is not distinguished in any way in the print. The first subject begins in measure 27 and the second in measure 41.

Ex. 80**SCHERZO**

Chapter I

First subject

FR. SCHUBERT, Op. 42

Allegro vivace

p *ff*

1 2 3 4 5

Passage (developed from first subject)

6 7 8 9 10

Second subject

11 12 13 14 15

16 17 18 19 20

21 22 23 24 25

26 27 28 29

Chapter II

30 31 32 33 34

35 36 37 38 39 40

41 42 43 44 45

System 1: Measures 46-50. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a rhythmic accompaniment with eighth notes and rests. The key signature has two flats (B-flat and E-flat).

System 2: Measures 51-54. The right hand continues the melodic development with some tied notes. The left hand includes a crescendo marking (*cres.*) over measures 52 and 53, indicating a gradual increase in volume.

System 3: Measures 55-59. This system features dynamic markings: *f* (forte) at measure 55, *ff* (fortissimo) at measure 56, and *fp* (fortissimo piano) at measure 57. The right hand has a melodic line with some rests, while the left hand has a more active accompaniment.

System 4: Measures 60-62. The system begins with a *pp* (pianissimo) marking. The right hand has a melodic line with some rests, and the left hand provides a harmonic accompaniment with chords and moving lines.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat), and the time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The score includes a piano introduction, a first ending, and a second ending. The first ending leads back to the beginning of the first ending, and the second ending leads to the end of the piece. The score is numbered 64, 65, 66, and 67.

68 69 70 71

[illegible]

dim. poco rit.

76 77 78 79 80

a tempo. *f*

81 82 83 84

f

85 86 87 88 89

dim. *fp* *fp*

90 91 92 93 94

Chapter III
First Subject

p *cres.* *ff*

95 96 97 98 99

Passage

Musical score for the 'Passage' section, measures 100-104. The music is in G major (one sharp) and 2/4 time. It features a piano accompaniment with chords and a melody in the right hand. Measure 100 starts with a piano (p) dynamic. Measure 101 has a forte (f) dynamic. Measures 102-104 continue the melodic and harmonic development.

100 101 102 103 104

Second Subject

Musical score for the 'Second Subject' section, measures 105-109. The music is in G major (one sharp) and 2/4 time. It features a piano accompaniment with chords and a melody in the right hand. Measure 105 starts with a fortissimo (ff) dynamic. Measure 106 has a forte (f) dynamic. Measure 107 has a piano (p) dynamic. Measure 108 has a pianissimo (pp) dynamic. Measure 109 continues the melodic and harmonic development.

105 106 107 108 109

Musical score for measures 110-113. The music is in G major (one sharp) and 2/4 time. It features a piano accompaniment with chords and a melody in the right hand. Measure 110 starts with a piano (p) dynamic. Measure 111 has a forte (f) dynamic. Measure 112 has a piano (p) dynamic. Measure 113 continues the melodic and harmonic development.

110 111 112 113

Musical score for measures 114-117. The music is in G major (one sharp) and 2/4 time. It features a piano accompaniment with chords and a melody in the right hand. Measure 114 starts with a piano (p) dynamic. Measure 115 has a forte (f) dynamic. Measure 116 has a piano (p) dynamic. Measure 117 continues the melodic and harmonic development.

114 115 116 117

118 119 120 121

cres.

122 123 124 125

Coda
ff

126 127 128 129

cres.

Sonata form occupies a large place in any thorough study of The Art of the Musician. Extended articles and even books have been written upon it, and tracing its development from early

times to the usage of the present day is a fascinating employment. It is sufficiently evident that the form is not fixed, but it is impossible to say in what direction its development will advance. The tendency to make the movements continuous has not shown any great vitality of late, yet Liszt has advanced along that line in one of the most masterly compositions ever put into this form, by blending the structural essentials of the mozarta with the movement changes of an entire sonata. That is to say, the Liszt sonata—a gigantic, wholly admirable and original work—has no breaks between movements, and is constructed throughout as a development of a single pair of subjects. The whole sonata is one grand, enlarged mozarta. Other innovations have been suggested by other composers. The Chopin Sonata in B flat minor, Op. 35, into which the famous funeral march is incorporated, shows in its first movement no note-for-note reproduction of the first subject, yet the spirit of the subject is there unmistakably at work, and the second subject has all the characteristics of the established form. It is not unlikely that the third

subject, unmistakably individualized and developed in a special and characteristic manner, will be a basis of early experimentation, but in general it may be said that recent composing is more concerned with substance than with form, and the best recent and living composers write at the most, but few sonatas, suites, or rondos each. And even when they do produce sonatas, the subjects, passages, mozartas, movements, and all other details are apt to be imbued with a romanticism of style and development that reveals the growing tendency to use *The Art of the Musician* more and more unequivocally as the language of emotion.

CHAPTER XI

ROMANTIC MUSIC

WHO was it that first distinguished man as "the animal which talks"? Who does not reckon the yearning for expression as one of the most characteristic of human traits? Who has not felt the tension of a pent-up idea or experience for which no waiting listener could be found, or none that was believed to be capable of sympathetically understanding? Who has not feared in his own case that the instinctive demand for expression would get beyond control and cause him to yield up to unfriendly ears his thoughts, information, ideas, feelings, intended only for a different audience? Who can doubt that artistic expression has been sought many, many times for the purpose of giving vent to such feelings; while at the same time guarding them from the ken of the estranged, the un-

appreciative, from those who cannot understand? Doubtless much in the history of art can be explained by a knowledge of the power of the impulse to express on the one hand, and the dread of being misunderstood on the other.

Time out of mind music has been called The Language of the Emotions, yet there are thousands ready to question whether it has any meaning at all. If the rhapsodist to whom music is the most beautiful, significant, and divine thing in the universe, can be persuaded that an etude or a Gregorian tone lacks emotional meaning; and the prosy mechanician or logician can have his weary brain drawn without logic or argument, but by the rhythm of the waltz or the flow of the Andante, away from its ache and its problem into peace; both may be in better position to listen to the just claims of The Art of the Musician to possess powers of expression. It is so easy for the boarding school Miss to say, "O yes; I understand French"; it is so easy for the master dry-goods merchant to pick out both the musicians and the selections that should contribute the musical portion of the worship of

his church; it is so difficult for the man of affairs to realize that sounds and rhythms are not the whole of music, and that knowing them helps him but little further in the appreciation of the musician's thought than knowing the alphabet does in grasping the literature of an unknown tongue; it is so hard for the accomplished connoisseur to realize that for the artistic needs of the great world at large, significance is worth so much more than form, life is so vastly superior to technic. How and when may we hope to get the expressive power of music considered as a language, appreciated at its true value?

The distinction between the Romantic and the Classical must necessarily be a distinction in tendency and motive, not a radical distinction in material and construction. And the distinction is as evidently one that must be drawn after the art has considerably developed and established its traditions. One cannot invent a language and start off boldly to use it alone—it must be a matter of common consent and accepted definition. In music the beauty of the material and of its experimentally approved arrangements may

be supposed to have established canons of some sort before the thought of using the resources of the art for extrinsic purposes could have occurred to any musician. At least it is always the romanticist who is the innovator, the classicist who is the conservative; the former striving to use accumulated materials to effect new ends, to enlarge the field covered by the art, to give expression to the subjective relations its elements have assumed in the heart of the artist, to add force, meaning, life to established forms; the latter adopting the formula "art for art's sake," clinging to the traditions, sure of producing the beautiful if he can but copy the accepted models, and quite as sure that new paths in strange territory generally lead to the desert of oblivion, possibly to the precipices of critical damnation, very rarely to the peaks of posthumous apotheosis.

Hence we find that the progress of art is largely the result of the efforts and successes of the romanticists, that every epoch-marker was regarded by his contemporaries as a romanticist and only became a classic to his successors when his ideas had become incorporated into the fixed formulas

which they recognized and called classic. Bach writes, among many works along traditional or conventional lines, certain great fantasias. The title shows that he intended to break with the fixed and formal, and allow himself untrammelled expression. The works are thus avowedly romantic, but some of them at least show something more than the germ of the mozarta form, and they still reveal the master contrapuntist. They have been classic for years in the strongest usual sense. Mozart, and later Beethoven, write their fantasias. None of them would now be regarded as out of place on a strictly classical program. Chopin and Schumann are still called the leaders of the romantic school, but it is more from force of custom, and perhaps because Schumann's titles and writings keep his romanticism in evidence, than because their works seem to the casual student of the present day so unsymmetrical when judged by the canons of classical form. The living great men—Saint-Saëns, Grieg, Strauss, Elgar, Parker, Chadwick, McDowell,—may be classics sooner than we think.

Music cannot convey ideas to an extent worth

mentioning. A few bird notes may be imitated, the clattering of the feet of a galloping horse may be suggested faintly, the hum of a spinning wheel may be brought to mind, certain conventionalities like the bugle call, a chime of bells, or the deep prolonged tones of an organ, may be reproduced upon piano or in the orchestra, to call to mind the situation in which such sounds would ordinarily be heard, or a familiar tune may be quoted as a reminder of its title, its words, or its associations. Perhaps some other similar devices may be available to convey ideas indirectly; but things of that kind are not the means that great romantic music employs to give expression to the subjective emotions of the composer. Such realism in music belongs to a lower order of art. Yet now and again some such means are available as elements in the creation of a work of real and high artistic significance, as will be shown later.

Music is the language of the emotions, and it is by painting emotion, by giving expression to deep feeling, and by following an emotional cycle such as would be set up by a series of events, that it conveys whatever of significance it has to com-

municate. Haydn's portrayal of chaos in "The Creation" would be a very trivial jumble were it not for its leading to the brilliant treatment of the words "And there was light." Who can doubt after hearing but the first chord of Beethoven's Sonata Pathétique, that the matter in hand is profoundly serious? and the same composer needs no more than one measure to inform his listeners that the Sonata Op. 31, No. 3, in E flat is in accord with feelings of cheerfulness and a mood full of sunshine. Yet even things so instantly obvious to one will mean almost the reverse to another. The Fugue in D major from the first part of the Well-tempered Clavichord, by Bach, has been called by one the most deeply religious fugue in the volume, while another replies that to him that fugue is the buffoon of the collection, full of rollicking humor.

And that opens up the kernel of the matter. Shall it be concluded that music has no meaning because one finds a piece suited to the church that another is convinced belongs to the circus? Shall one whose devotion is exalted by a fugue deny musical appreciation to one whose hilarity is

stimulated by the same fugue? What is a mountain? To one it is a feature of the landscape, to another a vertical arrangement of latitudes or a convenient disposition of ores, to another it is a problem in engineering, to another it is an obstacle to conquer or a foundation for an observatory, to another it is a symbol of majesty or steadfastness, and to another the finger of Nature pointing upward to Nature's God. Therefore there is no such thing as a mountain, or at least it has no meaning!

The meaning of music is largely given it by the hearer. Brief means concise when heard by an American; it means a letter when heard by a German. The word is not meaningless because it calls up different ideas in different minds, and it does not belittle the power of music to confess that its meaning to the hearer may be very different from its meaning to the composer. It is cause for thanksgiving that such vast pleasure, peace, stimulus, and worship have resulted from the precious gift of music without awaiting man's agreement upon definite ideas associated with specific sounds or progressions. In fact, there are many

who would not consider the assigning of definite ideas to musical combinations a gain, but rather a loss of power for the art. The classicist who loves "art for art's sake" and regards perfection of form as the highest ideal, will never concede that it will be an artistic advance when music unaided relates a story.

And why should the art invade the field so well filled by poetry? Those who turn away from it and clamor about its vague prettiness and sentimental effeminacy, may get their inspiration from newspapers, or fishing trips, or gambling risks, or political campaigns, with loss only to themselves. The art of music will still find a field, and will yield its charm without recrimination even to those who have slandered it thus, should they repent and humbly seek to learn its power. Music as we hear it to-day in church and theater, in the street, the parlor and even at times in the concert room, perhaps deserves to be called the consummate triviality; yet its power is real and great and is being more and more felt. The nation finds the soldier needs it and is better for it; the city finds it pays to put it into the park and the school-

room ; the church finds it cannot live without it ; and were commerce to close its avenues to musical instruments, publications, and performances, she would stand aghast at the capital and labor thus thrown out of the channels of industry.

But music has definite meaning in some forms and to some extent. Even a horse can be trained to understand the bugle calls. In the circus it is not safe for those who perform with animals to allow the band to change the tunes to which the animals are accustomed. Who cannot tell a waltz from a chorale and respond with the proper mental attitude ? No one feels his blood tingle and his feet impelled to rhythmic movements when he hears a slumber song, or is lead to dreamy listlessness and contented serenity by a military march. Grieg's Cradle Song, Op. 38, No. 1, does not need its title, for it sings its own story at first, but in the middle part it has something not quite so clear to tell. Yet when it has been studied, who can doubt that there is in it the bitter thought of the sorrow and burden of the life upon which the little one has started, and that as the mother dwells upon her wrongs, she grows

Ex. 81

BERCEUSE

Allegretto. Con moto

GRIEG, Op. 38, No. 1

pp cresc. e stretto. f

dim. e rit. molto

Tranquillo

p

vehement and rebellious (at the passage quoted in Ex. 81) and so demonstrative that she disturbs the babe she is trying to still, noticing which, she at once represses her thought and resumes her lullaby.

Robert Schumann has been called "one in whom romanticism put forth its richest blooms," and in his music we may therefore expect to find exemplified such significance as is permitted to the art. He has often shown us by his titles what thought was in his mind as he composed, and as often implied that a specific thought or series of thoughts was influencing his pen without giving a key to its character outside of the notes. In the "Kreisleriana," for example, he portrays in music the moods that Hoffmann had already revealed by words. What they are may well be left to each hearer to find and feel for himself, but that they cover a wide range of emotional experience no one who studies them can deny. In the *Fantasie* pieces, Op. 12, we are given a hint in each case by the title, but still much is left to the music. The *Evening*, while pervaded by a tranquillity and a melodious charm that set before us a time when

beauty is over everything, also conveys by its intricate rhythmical structure a sense of indistinctness and illusion that is most effective and significant. (See example 14, page 46.)

Aufschwung, the next number (often translated "Soaring" but perhaps better "Aspiration") needs its title, yet that is but a hint which helps the music to a full expression less than the music helps the title. What can the opening mean but obscurity, poverty, burdens, and obstacles, and the struggle against them? There is energy, but it is fully taxed; there is power to climb, but it is at the foot of the ladder and in darkness. Then comes the contrasted theme: is it not the ideal? It has charm and buoyancy, and it draws our aspirant upwards and into the sunlight. When the suggestion of struggle is again set before us there is evidence of something accomplished, or of partial attainment; and then comes indolence and self-indulgence, with allurements that drown the ambition for the ideal. There is a sinking back into the lap of luxury; but presently there is a reminder—a hint in the tenor voice—of early aims. The thought renews the old struggle with

greater energy; the ideal is there again, but this time it seems nearer (in a closer key-relationship) and the suggestion of the close, bringing back the opening theme and giving it the minor cadence, is that even attainment does not end the struggle or quite satisfy. The other pieces of the work offer a sure reward to moderate effort spent in seeking their inner meanings.

Schumann's title for a set of compositions — Novelettes — leaves it to be inferred that there is a story underlying the sounds of each number. The moods and feelings it would arouse are evident, but the plot and circumstances are left wholly to the imagination. The first one of Op. 21, in F, begins with animation and cheerfulness. The phrases are short and the voices are many, and busy with intricate imitations. There is bustle and confusion, but it is youthful and joyous. Then comes a theme more continuous and accompanied with a figure that suggests vaguely the canter of a horse. Within it is a short digression to a remote key, and a tender little bit of melody treated almost surreptitiously and ending with a hasty return to the principal key. Then the bust-

ling opening theme returns abbreviated. Next we have a series of canonic imitations, rolled one upon the other like the breakers on a beach, after which earlier themes enter again with a change of key for the intermezzo. Why should we not think of a picnic? The preparations in joyous anticipation, the cavalcade to the seaside rendezvous, the maiden and her lover dropping behind for a word of endearment not destined for the ear of a chaperone, the merry gathering, the return and parting reminiscence, are events which fit in precisely with the moods that suit the music. Another plot would do as well and the real musician needs no plot.

Chopin too has told us much by the unaided language of music. His titles do not help, but there is reason to know sometimes where his thoughts were while his pen was busy with notes of far more than ordinary significance and beauty. Nocturnes that tell of both moonlight and storm, of peace and terror; Preludes and Etudes to which titles have been given by common consent; Ballads that by their very name confess to a hidden story as do the Novelettes of Schumann, but that reveal only through tones.

And in these works there is especially good opportunity to emphasize the fact that widely different verbal interpretations of the story may yet all be true, for a number of pianists and critics have told what they found in the music, and it is probable, at least, that Chopin based them upon poems which are extant, although there is not positive evidence as to just which one of several poems underlies each of the four Ballades. For example, Mr. E. B. Perry,* a high authority upon such matters, insists that the Second Ballade in F, Op. 38, is a musical translation of Mickiewicz's poem "The Switez Lake." The poem relates the origin of the lake in the need for sanctuary of royal maidens, left undefended in time of war in a city which fell into the hands of barbarian invaders. The maidens think to save themselves from dishonor by mutually slaying one another, but their princess prays for deliverance from this crime as well as from the barbarians, and the lake arises in answer, swallowing up invaders and maidens, destroying the former and making a happy home for the latter under the

* See his "Descriptive Analyses of Piano Compositions" (Presser).

guise of enchanted lilies. The placid movements of the music represent the happy maidens, their prayer, and their joy and peace in their crystal home; the stormy strains portray the incoming invaders, and the catastrophe of nature by which both city and barbarians are destroyed and the maidens metamorphosed. Before knowing this particular story, although aware of its existence, the author ventured upon an interpretation of this Ballade, which is here inserted for comparison with the one ascribed by Mr. Perry to the Composer, as well as with the music.

“Hark! the song I knew in childhood! How it brings back the days of innocence and joy. How strangely it recalls the scenes, the friends, the maiden dearest of all, so long forgotten. Ah, me!

“What! ’tis years since then. And such years! Storm, strife, sin, pain, poverty, passion, doubt, defeat. My brain whirls when I think of it all. Let me dream once more of the peace, the purity, the sweetness, the sunshine of long ago. Oh how I yearned and struggled even then for virtue and the conquest of her heart, only to be repelled. Again and again hope rose, but achievement eluded. Then came the plunge into the vortex — all the longings of youth abandoned, all the restraints of love and tenderness cast off. Now, too late, the terror of remorse seizes upon me. I can-

not shake off the thought of retribution; and the old song is but a lament, a mere reminder of what might have been."

Surely the divergence of the stories is sufficiently wide, but is not either well calculated to call up just the series of feelings that are expressed by the music? If so, are not both true interpretations? and is not the significance of the music rendered more vivid by hearing it with either story in mind?

A similar study may be made in connection with the Third Ballade in A flat, Op. 47, by the same composer, for which also the author prepared an original argument before becoming acquainted with what Mr. Perry asserts to be the story really in the mind of Chopin as he created the piece. Like the one underlying the Second Ballade, this story is embodied in verse by Mickiewicz, and is one of the myths of the Switez Lake. It tells of a nymph who fascinated and charmed a young prince, but who always vanished from his sight in mist when he urged her to become his bride. At last, however, she promised that if he would be faithful to her for only one

month without seeing her, she would give her consent. Of course he swore eternal fidelity. But the month had hardly begun when she appeared to him in a new and unrecognizable disguise, more bewitching than before. His vows were soon forgotten and his protestations to his supposed new sylph were warmer than ever to the deserted one. But just as he is convinced that he is about to win this charmer, she reveals herself to him as she had formerly appeared, and with derisive laughter at his confusion and chagrin, she leaves him forever, exulting in her escape.

The other story, so different, yet perhaps no less true to the music, is in the following words. Either will have fulfilled its mission if it shall make the music seem more vital and significant.

"With what confidence does the young knight look beyond to deeds of valor that shall win him fame and favor! To the maiden of his choice he reveals in glowing words his anticipations of combat and victory. In dreams he almost sees the foe and hears the clash of arms, as with lance and shield he rushes on his mailed antagonist and lays him in the dust.

"Not so the maiden. Though she may be proud of the brave cavalier she loves, full of hope for his success, and withal of lightsome air and

sunny face, yet in her heart she fears. She broods upon those weary weeks and leagues, and spends full many an hour alone in woeful sadness. His absence drags along, and as the days go by without a word or token, the dance that seemed at first so witching and so gay grows wearisome and dull. The charm of music better serves, yet e'en the tuneful melody but leads at last to gloom and dark forebodings.

"Still grief cannot shut the door to every ray of hope. Rumor, creeping in, encourages with hints that he is nearer than she thinks, triumphantly returning. No, it cannot be! And yet he was so brave and strong; surely he must have won his way 'gainst each opposing arm.

"Thus hope grows stronger in the fight with fear, until, behold! amid the plaudits of the throng the lover-victor comes again, but 'though crowned with trophies fair from many a conquered field, he is at last himself compelled to yield and own the mastery of love."

The composition is essentially the outgrowth of two themes. The first opens the work and is the basis of the first two pages. In these there is warmth and sunshine with the suggestion of combat and a note of triumph in accord with youthful, heroic anticipations. Then in a new key (beginning at the descending octave skip on C four times enunciated) there enters a theme more dainty and feminine but not less youthful and

buoyant, and for 'fully six pages this theme is in control, inspiring music in several moods. Once its initial form is repeated, and again it so returns but in a new key — this time the principal key of the piece, A flat. After this the signature is changed to four sharps and we have the gloomiest part of the composition, reaching in a little less than two pages a rocking figure in sixteenth notes in the left hand part, mostly upon the octave B, and supporting a melody which at first is the second theme, but leads into a fragment of the first theme so introduced as to leave one in doubt as to whether its attunement is B or E. This device is repeated upon C as a bass, then, partly, once more upon D. Then the bass reaches E flat (the dominant of the principal key) and the original theme enters in triumphant fashion and maintains its ascendancy and mood to the end. The work is most beautiful, is acceptable to all hearers with even a modicum of musical culture, is as satisfactory in form as it could possibly have been were it built upon the best of classical models, and is in some sense entitled to rank as a classic; yet its romanticism is sufficiently evident

and is perhaps its chief charm. The first theme is as well adapted to portray the youthful hero of the one story as the first love of the other, and the triumphant conclusion is in keeping as well with the feelings of one who has proved herself correct as with those of one who has found the lost. It is as music that the work will always be admired, by whatever suggestion the mind is more firmly convinced of its unity and consistency.

CHAPTER XII

THE ART OF THE INTERPRETER

MUSIC on paper signifies very little to the world at large. It must be vitalized by performance or it has no practical value. The professional critics at the end of a concert season, weary with a surfeit of performances to which it has been their business to listen, sometimes express a hope that the time may come when people will get their enjoyment of music as they do of novels, by a silent reading of the printed characters. It is safe enough to assert that such a time is still so distant that the prospect of its coming may be ignored. Real music is as yet audible music, however practicable it may be for some experts to hear mentally the concourse of sweet sounds indicated by the notes they are examining.

And by the same token the real musician is the performer or singer. Time was when the musician

always performed his own compositions — indeed, what he sang was frequently improvised. Music has grown since that day, and we have come to think that a Schumann or a Brahms has quite earned his title to fame if he but conceive and set down, leaving to others the equally difficult task of absorbing and interpreting what has been conceived.

For no performer ever gives a great interpretation to any but his own conceptions. It matters not where the conceptions came from. He may originate them or he may absorb them from the printed copies of another's dreams, but he must own them before he can issue them with authority. As the true actor feels that for the time he is Hamlet or Lear or some other character; so the musician must become so saturated with the notes he would interpret and the feelings from which they sprang that he will give them forth as self-revelations. And hence it follows, that the great interpretations are rare and mark him who gives them as a great artist.

The great sculptor does not go to the quarry, he does not even roughhew his work. He puts on

the finishing touches. The great painter sets his pupils to rub in the colors, reserving to his own brush the finishing touches. A great musical work gets its finishing touches — the final public revelation of its beauties — at the hands of the interpreter. The conscientious artist, realizing that fact, aims at truth, beauty, and significance: to play with faithfulness, charm, and meaning.

Telling the truth seems to be a rather difficult matter. Within the range of facts which we are accustomed to observing, the ordinary well-intentioned mortal is credited with meaning to tell the truth and is supposed to have succeeded unless there are circumstances calculated to cause bias or nervousness or to favor forgetfulness. Those who can read readily, for example, are supposed to read correctly; yet words will get twisted, and attention will so wander as to allow strange perversions of sense to escape the lips of a reader who seems capable and desirous of telling the truth as to what he reads. When it comes to relating facts of everyday life, while we manage to get along and to believe in the honesty of purpose of those who inform us, we have

learned that a searching cross-examination will upset many statements made in the utmost good faith and reveal a superficiality and inaccuracy both in our ordinary observation and in our recounting of objects and occurrences, although they may be of the most usual description and we may have had ample opportunity to note them carefully.

In music telling the truth as to what has been set down by the composer is certainly not easier than in other subjects occupying the attention of the mind. It necessitates a technic adequate to the enunciation at the required speed of the sounds indicated; perceptive faculties capable of grasping complex notation and relationships; and assimilating, coördinating, and executive powers of no mean order. The music student is trained to an accuracy of observation and a precision of stating what he sees on the printed page that are undoubtedly the best educational features of untold hours of work devoted by the untalented to the practice of the tone art, and that added to the patience and persistence demanded by such practice make it well worth the while, even if for mul-

titudes no pronounced advantage to the cause can be traced to what is called the study of music, but which for them is really the study of the art of playing upon a musical instrument or of singing. The difficulty of executing exactly what the composer directs is so great and demands such constant watchfulness on the part of both teacher and pupil that it is not strange that the minds of both become absorbed in that side of what is intended to be music study, and that thus an interest in technic, mechanism, execution, and the externals of composition overtops all other and more truly musical interests in the subject. The ambition — we need not say to exhibit dazzling technical proficiency, but — to tell the truth fully and clearly has blinded us to the purpose of art and squeezed the life out of the beautiful tone-poems of the masters for the vast majority of those who spend time and money liberally to gain the power of interpreting them, and for many who would be glad to love and cultivate music as amateurs and listeners, did not the art seem to them a mass of mechanical exploits and of occasions for noisy display.

But even granting that teacher, critic, or hearer

knows so accurately just what is the precise intention of the composer's printed page that a performer can be adjudged to have told the absolute truth about it, the important attainments of the interpreter's art are still beyond and may have been scarcely touched. Every music teacher of ability turns out a number of pupils who can play well, who delight their near relatives, astonish their fellow-students and make a good showing at the school commencement; yet somehow strangers feel that there is something lacking. That mysterious quality of charm, that nice appreciation of the values of voices and themes, that vitalizing of rhythms and rounding of periods, that enjoyment of skillful development of musical thought, that revelling in the sensuous luxury of tone, that repose of manner and assurance of power—in other words, that responsiveness to beauty and the gift for revealing it are absent, and unless both of them are present, we withhold from the performer the title artist that belongs only to the few specially gifted ones.

To state in words the difference between the mere performer and the artist so that one may

recognize each at first hearing is probably an impossible task, yet the distinction is easy compared with the indication of those particulars which severally characterize the artist and the genius. The mere performer's highest praise may be summed up in the word accuracy; the artist attains to beauty, but the genius gives out from his own soul through his beautiful performance, a message of depth and significance that is absent from the interpretation of the others. Our minds are fixed upon technic by the necessity for having a means of expression, and by the voluminous and continued labors of earnest teachers who have sought to aid in the acquirement of those means. We have worked and watched others work at the task of mastering fingers and throats till we can but test, by technical standards, those who would perform, and admire those who have attained a skill that experience teaches us is a victory won against heavy odds. We find such a pleasure in achievement of this sort that we have mistaken the art of playing or singing for the art of music, and thus have come even to accept the tones produced by a mechanical piano-player or a phonograph as music — as worthy

of the name of the "language of emotion." Yet for those who have special talent and can perform with comparative ease, we have not forgotten to assign studies calculated to develop appreciation of beauty. We have text-books of touch for the pianist, and we do much to cultivate fine quality of tone in the voices of our singers. We compare instruments and players, analyze scores, themes, and tone-colors, and now and then turn out an artist. However, we find it possible to discover in one to whom the exalted title of artist cannot be denied such shallowness of mind, such vanity, personal display, and self-seeking in performance as hinder the giving out of any great soul-stirring or soul-revealing interpretations. The genius must be far more than the artist — when he can secure a hearing he rarely lacks recognition.

Shakespeare shows us the Prince of Denmark listening to the solicitation of the King and Queen that he strive to forget his bereavement, and in particular that he abandon his design of returning to Wittenberg. After the King ceases to speak, the Queen adds a few words of the same purport, and Hamlet replies. Anyone can read the words

and give them their sense: "I shall in all my best obey you, madam." An actor playing the part of Hamlet would study his costume, attitude, voice, and expression, and would strive to please the audience with the best enunciation of the simple words of which he was capable; yet many an artist of the boards has seen in them nothing more than acquiescence in the wish of King and Queen. But Edwin Booth so said, "I shall in all my best obey YOU, madam," as to convey to every listener Hamlet's sense of his mother's claim upon him and his willingness to yield to her his duty, while at the same time feeling nothing but unutterable contempt for the seducer and murderer who sat beside her. Edwin Booth was a genius.

Perhaps the greatest of all vocal solos is Schubert's "Erl King." The words are powerful and the composer has done all that his art permits to add expression to them. The song sung by any competent performer commands attention and reveals high merit, but when interpreted by a great artist accompanied by a great orchestra under a great director, it is something to remember, and the writer has remembered precisely such an ex-

perience for very many years. But not long after hearing the combination just described, it was the author's privilege to listen to an interpretation by Anton Rubinstein upon a grand piano without accessories of any kind, of Liszt's transcription of Schubert's *Erl King*. To say that the impression produced by Rubinstein far surpassed that attained when words, singer, and orchestra contributed to a really great interpretation, is to accord inadequate praise. Only the word frightful seems capable of describing the effect, and when at last were heard the two chords to which Schubert set the words "was dead," one felt appalled at the dreadfulness of the catastrophe. Anton Rubinstein, the pianist, was a genius.

That it is the meaning of music more than any other quality of interpretation that excites admiration, may be inferred from the great popularity of the opera, and from the general preference for vocal music. In the opera, music is but one among several partners engaged in producing the total effect; poetry, scenery, and action at once make clear the meaning of all that is done and sung, and if the composer has any idea of making

significant use of music, not only is his purport clear but the *ensemble* tends to heighten the effectiveness of artistic effort on the part of the interpreters, both singers and players. It is easier to sing with the understanding in opera than in concert, and while the opera singer has a larger field and must respond to more demands upon various capabilities, yet probably there have been a greater number of distinguished successes among vocalists on the operatic than on the concert stage.

In vocal music, too, obviously the words aid the interpretation and the understanding, and nobody will dispute the greater popularity of song as compared with instrumental music from the listener's point of view. More pupils attempt instrumental than vocal studies for various reasons, and it is well that this should be so; for what knowledge of music as an art these students acquire incidentally is likely to be greater in the case of those undertaking to learn some instrument than with the pupils in singing; but the singer undoubtedly has a stronger hold upon the ear of the populace than has the player, and that because there is more meaning in singing than in playing.

The obvious deduction from these considerations is that the power of the interpreter lies in expressing the meaning and emotional content of such music as he would render, rather than in creating astonishment by dazzling feats of execution. And one who has heard what the mechanical piano-player can accomplish must realize that attempts by human executants to attain success by substituting mechanism for music are foredoomed to failure. The machine is perfectly accurate, exceedingly rapid, absolutely tireless, and provided with a repertory that no mortal can hope to acquire. If mechanism and music are identical, the machine is a better musician than any mere man. But the idea that a bellows and a row of pneumatic levers can speak "the language of emotion," can convey the thought of a Chopin to the mind of a listener, can reveal the soul of a composer to the heart of a rational being, needs only to be stated to expose its absurdity. The sounds, the forms, the history, the notes of music can be displayed adequately by these machines, more efficiently than in any other way that is at all comparable in cost, and therefore the machines

are to be welcomed and utilized. They will contribute vastly to both popular and professional musical education. But they will never touch upon the proper field of the artist interpreter; and one who would fit himself for artistic interpretation should bear that fact in mind and seek ever to discover and express the life, beauty, and meaning in the works which he makes his own.

When the true power of musical interpretation is realized, we may hope also to see the last of the absurd sophistries by which the use of foreign languages in song and opera are excused. In much that is called vocal music it is true that the voice is treated simply as an instrument, and one syllable in any language is as good as another to convey whatever meaning there may be; but that is not what is usually understood by song. He who has something to convey either of direct impression or of revelation of the interpretive skill of a composer in setting music to poetry, is but obeying the ordinary dictates of common sense by singing in the vernacular and so that his words can be understood. The difficulties of translation for singing are great, very great, and

there is no translation in which something of effect is not likely to be lost; yet if the song is a significant setting of the words, how much more is lost by failure to understand the text. One might yearn for the ideal condition — that in which the hearers are familiar with the language of the song. Failing that, one might wish to put before the audience a word for word translation of the text that its meaning in relation to each note might be clear — and that is not impossible with a printed program. But at any cost let us understand what the music is intended to express, and let us not dream of the possibility that the singer is attempting to pronounce words that are meaningless to himself.

Nowhere is there greater need of emphasizing the fact that the value of music lies in its meaning than in the church. In many religious assemblies the desire for music that can be understood is so great that undignified jingles, meaningless in themselves and associated with words of the most trivial character, are used to the degradation of worship and the sacrifice of what might be the great power of art. In other bodies anxi-

ety to maintain dignity and tradition leads to the use of music of a style invented before the power of the art had been fully developed, in which rhythm does not conform to the sensible enunciation of the words, and harmony consists solely in bald progressions more or less quaint or stately, but devoid of interpretive relationship to the words to which they are set. Frequently in music of this character different words are pronounced at the same instant by different voices, thus indicating that the composer has no intention of adding significance to the text, but is providing merely music in ecclesiastical style that, although sung by voices, is instrumental in character. Manifestly under such circumstances the art of the interpreter can go no further than accuracy of rendition and beauty of delivery — meaning, emotional power, heart uplift, and the impressing of spiritual truth through music are excluded. Their presence might prove helpful to a church enthusiastically striving to carry out its commission to “seek and to save that which was lost.” True art truly interpreted touches the heart, and what else can religion desire?

CHAPTER XIII

MUSICAL EDUCATION

A MUSIC teacher is a *rara avis*. Piano teachers, violin teachers, organ teachers, voice teachers, harmony teachers—these are common enough if we accept their own dictum that they are teachers, but although most of them may answer to the name of music teachers, there is a slight irregularity discoverable, due to the fact that they do not teach music. At certain stages of their pupils' progress such teachers make use of music as the medium for perfecting the art they are teaching, and in that way the pupil is brought in contact with music—if particularly talented, it may be with a large amount of music—and from this contact the pupil in some cases absorbs a certain knowledge of the tone art. In the large cities the teachers are very much in the habit of recommending concert attendance to the pupils for the

purpose usually of having them see how things *are done* by prominent artists; but in this way advanced students are brought under the spell of musical art and doubtless absorb something, just as a resident in a foreign land inevitably comes to speak the language of the country after a fashion without any special instruction in it.

For music is a language. It is spoken and understood, although its articulation is by fingers and vocal organs instead of the organs of speech employed in other languages. It has its commercial and commonplace expressions — bugle calls, piano-salesman's drummings, dances, and marches — to which nobody pays any attention except so far as it concerns him personally. It has its newspaper trivialities — barrel organs, theater and resort orchestras, and strummings here and there that at the best are of ephemeral value. It has its magazine stories — compositions of transient interest — and it has its great and enduring literature. There are those who speak the language as natives — those who almost in infancy can play or sing in a way to bring despair to ordinary hard-working plodders — those who speak fluently but

ignore the literature, and those who know well what has been said by the great authors in tones, but who have learned by translations (hearing others play or through the mechanical players) and cannot themselves so much as order a musical dinner or crack a musical joke for lack of practice in articulation. And there are those who know music as Demosthenes knew Greek or Gladstone knew English.

The teaching of the piano (let us say) is unquestionably a most important essential in the teaching of music. It has an even more important relationship to music than has elocution to French, yet it is not teaching music and is often continued for years, leaving the pupil at last with a very meager knowledge of music. Any one would consider himself very inadequately rewarded for years of work in French who at the end could only with difficulty enjoy a modern French play, or purchase an outfit at a French bazar. Those who encourage and support literature are those who know and love literature; not necessarily as themselves producers of it, but as what we style people of culture. And the best

evidence that music as a language and a literature has been neglected, is to be found in the fact that among the thousands who think they have been students of the art, so few are to be found who love and support it. The great symphony orchestras of the country are very, very few in number and are sustained by endowments or guarantee funds; choral societies and church choirs languish, and trash is everywhere in evidence. It is, of course, true that we have trash in literature and trash in other arts; but the point is that musical trash flourishes among those who suppose themselves to have been educated in music and who have spent time, labor, and money enough to warrant them in that supposition. Where is the trouble?

In Europe music has developed through the centuries in association with the other arts of civilization. The nobles have fostered it, the state has endowed it, the church has patronized it. The people have been privileged to hear the masterworks well and frequently performed. They have been so organized under the monarchical and aristocratic systems as to be predisposed

to treat with respect the opinions of the cultured, and therefore have been apt to acquire good taste; and thus there has grown up in Old World countries what is called the "musical atmosphere." Upon this sure substratum has been erected a musical profession. The state has established institutions to foster musical life; not primarily to teach music, but to "conserve" the art—to discover and cultivate great and promising talent, to train teachers and public performers and to advance the interests of the art. These conservatories have abundantly justified their existence and their methods.

America would not be behind Europe in matters of education. She too would study music and acquire culture. Who so well qualified to teach as the products of the German conservatories? So they were installed; and it is safe to say that far more than ninety-nine per cent of the music students of America have been the pupils of German or German-trained teachers. We have looked up to Germany as the home and fountain-head of all that was good in music and in music teaching. We have imported German music, Ger-

man music teachers, and German musical ideas, even to the extent of neglecting our own highly endowed musicians in spite of their German training ; but the one thing we have not imported, that we could not import, is the German musical atmosphere, and without that all the rest was out of adjustment. The result is that we have set our young pupils to groping in the gloom of five-finger exercises, scales, and arpeggios ; we have given them sonatas because they were good for finger technic, and pieces because they were excellent to secure loose wrists — husks of mechanism, husks of studies, husks of dry, classical forms, but all in imitation of approved German methods of grinding out music teachers — till the said young pupils have come to look upon a coon-song as confectionery, rag-time as a relief, and trash as a triumph.

It is but a few years ago that the routine of learning Latin consisted of spending at first some months in Latin grammar, committing to memory rules, declensions, and conjugations, then proceeding to a reading book and engaging in the parsing of sentences. After one or two years of such work the reading of a great classic would be begun,

but still in the same general way — a literal translation of a few lines, and then parsing of them with reference to the grammatical rules and exceptions illustrated. Presently Latin composition. The idea that a Roman writer ever had a great thought, or if he had, that it could be expressed in such a dry, stiff, pedantic tongue as Latin, never occurred to the vast majority of the students. When somebody discovered that even children can appreciate sense, and that sense is worth far more than grammatical forms, light broke in, and now we have the “Natural method.” Grammar is as important as ever, but introduced in its proper position, it becomes intelligible and therefore comparatively easy.

Our so-called music teachers rarely have any idea of the application of modern psychological pedagogy to the needs of their pupils, and if they had, the parents with whom they have to deal, it is to be feared, in too many cases would disapprove of “new-fangled notions.” The child is sent to the teacher to be taught how to play; and the usual routine is doubtless the one to be adopted. Treat him from the start as if he was to be made

a professional pianist; have him practice technical forms and play them in the class, the pupil's recital or the school concert as early and as often as possible. Send him to Germany if he lives through years enough of practice, and lead him to think that on his return managers and public will vie with each other in efforts to secure one of his unparalleled performances. Then when he finally learns that nobody outside his own family cares whether he can play one or two degrees faster than anyone else or not, let him join the vast army of music teachers, so called, and commence the describing of a new circle.

The fact that something is wrong with such ideas of musical education has not failed to attract the attention of many observers; and with some the suggested remedy is higher musical education. Let us have government-endowed music schools; let us have university departments of music; let us raise the standard; let us teach more technical exercises and harder ones; let us give more attention to contrapuntal puzzle-solving; let us examine our teachers by state authority; let us see that only the talented are permitted to be taught; and let us

teach them without cost. If we cannot tempt people to attend the symphony concerts, let us build a temple for the orchestra : if the income of the church musician and the teacher of piano is shrinking, let us prate more about the traditions and the purity of art ; if we can find nobody to join the church choir or the choral society (because their "music" teachers have told them that the practice would injure their voices) let us have a club and read a paper about the journeys and family trials of Sebastian Bach.

What we need is education in *music*. Not more professors, but more amateurs ; not more concerts, but more intelligent interest in those we have ; not more compositions, but more comprehension ; not more vocal culture, but more and larger choral societies ; not more technic, but more interpretation. The new cult of Synthetic and Kindergarten music teachers are on the right track. The mechanical piano-players have given a strong impulse in the right direction. The piano student who can play three hundred notes in a minute should not be set to increasing the velocity to seven hundred, but be given application for his

three hundred in portraying the beauties of thousands of compositions requiring no higher attainments. When he learns to appreciate and reveal all there is of meaning in such works, it will be time enough to enlarge his mechanical powers. And with appreciation and understanding of musical values, the training of technical means for expressing them will be easy and pleasant work.

Schools and colleges should consider it as much their duty to ground the pupils in appreciative love for good music as for good pictures, good architecture, and good literature. It is a small matter whether the students learn to play, sing, or compose. It is a great matter whether they learn sympathetically to understand. Social music, church music, military music, theatrical music, concert music, choral music, commercial music, and the progress of musical art in general, all depend upon popular education in music as a language and literature. Such education does not absolutely require any technical training in either singing or playing. Many a man knows Goethe and the New Testament who can speak neither German nor Greek — perhaps he knows

those things better than some who can speak the languages. Many a man appreciates in a critical way the Sistine Madonna who never had a painter's brush in his fingers. Music can be systematically, interestingly, thoroughly, and usefully, taught without teaching the art of performance, and such teaching of it should precede or accompany all teaching of performance as its basis. The maintenance of the art in its proper relations to the culture of the country depends largely upon systematic instruction of the people in the appreciative understanding of the literature and interpretation of music. And the place for such education is in school and college, although much can be done by endowed and municipal concerts, particularly if they can be associated with popular lectures and annotated programs that enlighten and interest.

The crying need of the country musically today is not higher but broader culture, not more musicians but more music lovers, not more technique but more understanding.

CHAPTER XIV

THE TEST OF MUSICAL WORTH

WHILE those who are learned in finance are finding it difficult to agree among themselves as to what terms will express the relative worth of an ounce of gold, a bushel of wheat, or a day's labor, and what they shall choose as a standard unit of value, it is indeed a matter for congratulation that no necessity exists for putting an absolute appraisement upon The Art of the Musician. Like health, the physician's visit to the sick baby, the consolations of religion, or a good reputation, music is simply invaluable; and while investments in opera-houses, church organs, piano factories, engraved plates, and instruction afford some data in getting at a commercial valuation for the habiliments of the art, the lowest estimate might seem extravagant to him who has no music in his soul, and the highest would seem

to the devotee a bauble to offer in exchange for the pure delight, the spiritual uplift, the soul revelation and communion granted to humanity in the "divine art."

But the present chapter contemplates no monetary equations, no calculations as to the therapeutic value of music in the treatment of phthisis or melancholia, or of its moral utility in the neutralization of evil resorts or temptations. It is simply intended to afford some data for an estimate of the relative value of musical performances, and of compositions, good, bad, and indifferent, that appeal for a hearing pretending to be products of *The Art of the Musician*. In what way may musical worth be tested? How may the amateur know upon what works he may most wisely feed his musical nature?

The typical American from his earliest infancy, at least in reputation, is disrespectful toward authority. Particularly in matters of taste is he prone to regard his intuitive feeling a court of last appeal. Musicians have learned to expect those laymen who have official relations to their art (theatrical managers, Boards of Education,

Church Music Committees, and the like) to avow technical ignorance about it while nevertheless insisting upon the carrying-out of musical activities to which they are officially related, in accordance with their own judgment or taste. They not only explain that they "know what pleases them," but they imply that what pleases them will please the majority of all concerned — what may be more agreeable to the professional musician, these self-appointed guardians of taste are sure will be unwelcome to the public. In such cases it is usually of little avail to suggest that in the education of taste it is not of so much importance to inquire what does please as what ought to please; but the latter question may be presumed to have the greater interest to those who really desire to acquire a sound judgment of musical worth. Whatever in music stirs or thrills, or uplifts or soothes you, is doubtless good for you, but in matters of art, cultivated taste is better than natural instincts. It makes some difference who and what you are that are so easily pleased.

Probably the easiest, trustworthy standard of

musical excellence to apply is that of combined endurance and vogue. Were this double standard to be relied upon exclusively, it would give very inadequate results and be responsible for very distorted judgments. The Gregorian chant is not entitled to a high place in the temple of art—in fact, it may even have its claim to any consideration as an expression of musical art challenged; yet it is very old and very widely in use to-day. In a lesser degree the same thing is true of some old chorales and even some popular melodies. But while one will not be led astray by trusting to the rule of endurance and vogue as giving to such things some real worth, one will not go far toward the cultivation of a broad or catholic taste by the study of such simple tonal arrangements or by restricting his attention to the older examples of *The Art of the Musician*. Music as we know it to-day is the youngest of the arts, and much that is of great value has not yet had the opportunity to prove that it has vitality sufficient to hold an honorable position for over half a century. At this writing only the earlier works of Bach have

attained to two hundred years, and but a portion of the Beethoven Sonatas are more than a century old. Yet Bach and Beethoven are the Milton and Shakespeare of music.

Works that are now issued by more than one publishing house without violation of the copyright laws of European countries, may pretty safely be assumed to belong to the worthier classes of composition. Yet this rule will give its sanction to that most detestible of abominations, "The Maiden's Prayer," and also to a lot of Etudes that have little to recommend them as technical material and less as artistic conceptions. Publishers are avowedly considering the question of profit. They publish what will sell regardless of high artistic standards or merits. If to the consideration of endurance and vogue could be added an examination of the taste of purchasers, one then would have little difficulty in selecting the best music.

Another standard that will give most excellent results is to be found in the names of the accepted great composers. One cannot familiarize himself thoroughly with the works of Bach, Mozart,

Beethoven, Chopin, Schumann, and others of their fame, or even with the compositions of any one of them, without acquiring a cultivation of taste that will at least secure the student from acceptance of the unworthy as really valuable. Yet, who has not learned that at times the highest have descended to "pot boilers"? It is undeniable that even the greatest composers have put out works of questionable merit, that a wide difference in the quality of even famous works exists in the case of all great composers, and that many critics, by pinning their faith too closely to the style of men of established reputation have come to think of contemporary work with prejudiced and harsh judgment. There is no royal road to learning or to an authoritative individual verdict upon the learning or skill of others. The good old plan of omnivorous, hard study, critical comparison of details and general effect, and examination of the views of the wise and their foundation, is the only one that can be warranted to produce an authority upon any subject.

Popular judgment is apt to be based upon too

little experience and too narrow a view. Americans have been so thoroughly convinced that the study of music consisted in learning to play upon an instrument, or perhaps to sing, regardless of what music was played or sung, that even when fashion tolerates or dictates masterworks for the concert room, the interest is still chiefly centered upon the performance. A series of eminent pianists heard at the metropolitan concerts are compared as to their touch, execution, force, brilliancy, magnetism, method, or what-not? but the message they should be first concerned to interpret is well-nigh a sealed book to the auditors. A remarkable sameness of program has been noticed at such concerts, but whether it is due to the demand of the audiences or to a desire on the part of the pianists to be compared as performers of the same standard works, it surely does not indicate that the first musical interest is the message of the composers. When the music students begin to interest themselves in rhythmical peculiarities, harmonic richness, thematic germs and their scholarly development, formal structure, and inherent mean-

ing, there will be more of true artistic culture and sound judgment, and in consequence wider dissemination of worthy music and a greater educational value in its study.

For as the worth of poetry may be measured by the closeness of its approach to the definition, "Great Thoughts Expressed in Beautiful Language," so the worth of music may be estimated by its approximation to the realization of "Great Feeling Expressed in Beautiful Sounds."

The application of this test to artistic interpretation has already occupied our attention. How many hundreds of beautiful pianists there are whose playing leaves one cold, for one who can touch the heart; and how much more is the one to be prized than the hundreds. A player with really great feeling — not sickly sentimentality or maudlin hypocrisy — can even be forgiven some deficiencies of technic, execution, or memory; yes, cultured music lovers will extend their pardon to questionable taste in selection if genuine soul-revelation is displayed in interpretation. But combine such heart outpouring through sounds with really perfect production of

the sounds themselves, and the pianist so equipped with feeling and technic has the ear of the whole musical world.

So superior in beauty of tone is the cultivated human voice to any instrument, that many sins of omission are forgiven the singer. Ordinary soloists, especially such as are frequently found in church choirs, seem bent oftentimes upon displaying their powers of vocalization or their "beautiful tones," without disclosing thought or expression even as to balance of parts, much less as to emphasis or clear enunciation of words. Well-paid choirs will sing week after week without emphasizing a poetic or religious sentiment or emitting a tender tone; yet their work is approved and continued, perhaps for lack of better, perhaps for lack of intelligent criticism, perhaps because of their personal beauty, taste in dress, good conduct, good voices, or because the friendly feeling and social influence in their behalf of important pewholders are as highly esteemed as good music. But let the rare singer be heard who, with all the vocal equipment and training that go to secure the "Beautiful Sounds,"

has also the "Great Feeling" and the gift of giving it adequate expression,—how incomparable does she seem!

The "Gospel Singer" who touches the heart does more to advance civilization and culture than can the machine—pneumatic or human—who plays "beautiful sounds" faultlessly but soullessly. Had that point been given its due weight in our general music study (so called), the recent astonishing popularity of the mechanical piano-player could hardly have been created. In previous chapters it has been willingly and freely conceded that the vogue of such machines has had a helpful tendency in certain important lines of musical investigation. They have borne much the relation to music that have photographs to painting and sculpture, or "pony translations" to foreign literature. The idea that they make real music, however, that they play with "expression," that they reveal the soul of the masters of tone-poetry to listeners, that they conjure dreams, feed imagination, or form an avenue of communication between heart and heart, is one that could only have gained even a moment's credence because

of the vulgar confounding of the technical study of fingerboards or voice with music study.

True art is worthy of the most perfect setting. The art of the tone creator demands and tends to induce the utmost perfection in the special art of the tone interpreter. The love and study of music will not deteriorate, but rather will exalt the quality of technical training and incite to higher achievements than have yet been known in the mastery of instruments of expression. Great music stimulates great technic; but when we shall have gained a true conception of what music study means we shall not concern ourselves to spend hours upon scales, arpeggios and etudes, and only brief moments upon tone-poems. A finished and perfect performance is delightful, creditable, the only fit setting of a masterwork; but does not he resemble the man with the muck-rake, who while ignorant of the wealth of tonal imaginings strives day after day under the lash of the metronome to attain a velocity of a thousand notes a minute? What can be more ravishing than a beautiful, highly cultivated voice? but think you, is the expanding of our higher natures and the uplift of

the community in the things of the spirit better conserved by slavish devotion to the care of a delicate throat, or by the stimulating, coöperative study of the great oratorios and cantatas, by well-organized and trained church choirs, and by well-sustained orchestral concerts? That form of musical art that insures the united effort of the largest numbers, and most completely sinks the individual and discourages personal display, is the form that has the largest influence upon character and culture and is most to be approved.

But to plead for the true standards of judgment in relation to musical art is not to deny all value to the elementary forms. One may love gold as a material for a wedding ring or a watch case, and yet appreciate iron for a stove, or crockery for a flower pot. As one may harmlessly enjoy the colors on a palette or in a paintbox, or gaze upon the curves of a pretty face in an advertisement, so one may enjoy the jangling wealth of vibration in a hymn tune played by steeple chimes, or drink in the melody of a simple ballad. A mechanical piano-player using a paper roll can aid in the dance or in the study of harmonic progression, or

of the history of compositions ; and as a drawing-room is more attractive for the wall paper with its set design, and the book for its stamped spray of flower stems peeping over the edge, so the worship of the church is to very many more significant and soul-satisfying for the chant and the response. True, these are but upon the borderland of musical art, yet they allow of tonal richness that cannot be displayed in spoken words. He who loves tonal richness is certainly nearer to a love of real music than is he who cares only for rhythmic enunciation, and he who finds a musical satisfaction in hearing a chant is nearer to understanding tone poetry than is he who declares glibly that he is "passionately fond of music" and then talks all through its performance.

In short, there are no absolute standards in music beyond the most elementary considerations. As in literature we have certain rules of grammar and rhetoric which leave it an open question whether we shall get the most intellectual pabulum from and yield the most admiration to Homer, or Shakespeare, or Macaulay, or Kipling, so in music there are the laws of harmony and counter-

point, but they will never make the lover of tradition prefer Liszt to Bach, or the admirer of passionate expression prefer Palestrina to Wagner. Beethoven stands towering head and shoulders above his contemporaries, but Tschaikowsky has learned his secret, built upon his foundation, and enlarged the temple of art that he bequeathed ; and Nevin has fitted up a room in that same temple where many a musically simple one may sit and rest in peace who would only be wearied by a study of the plan or a contemplation of the façade of the great edifice. The learned musician, familiar with all the resources of musical art, often despises the simple things and overshoots the mark in his attempt to thrill either the congregation or the concert audience. He cares for structure and invention, and harmony and motives and mastery, and perhaps his heart is not as susceptible as his brain to musical influences. On the other hand, the amateur responsive to tonal impressions and inspiring rhythms, often fancies that he grasps and comprehends all there is of music, and questions the possibility of getting any enjoyment out of expositions, variations, contrapuntal imita-

tions, thematic development and other artistic refinements. He cares for melody, sentiment, and either stimulation or soothing. The realm of tones has need of them both and is large enough for all.

The great words are growth, education, imagination, thought, influence, beauty, character. The main point is to so use God's precious gifts of musical sounds and the skill to combine them, that by all means we may get an uplift from them. We need a higher appreciation of the powers of the human mind and of the beauty there is in the harmonious application of Divine creations to each other and to the exigencies of life and expression, however broad or narrow that life in the individual, however humble or exalted the requirements of expression. The question is of advancement, whether we must charitably grant the suitability of trivial music to the present status of untrained minds or humbly accept the judgment of the *connoisseur* as to the beauty and appropriateness of works of highly developed art which are beyond the appreciation to which we have already attained. Musicians while laboring with a constant mind to secure the progress of art should not

neglect to study adaptability and suitableness in selecting music for public use in mission chapel, street parade, in the cultured congregation, the amateur musical society, in the theater or concert room.

The appeal of music is to the emotions, but it is an intelligent appeal. Perhaps its greatest virtue is its power of lifting the mind above sordid cares and worries, and giving pleasure, stimulus, peace, and rest; but that power is multiplied many times by a thorough understanding of the structure and secret of the art. We have put too much emphasis upon technic, performance, display; too little upon expression, interpretation, education. We have been absorbed in sounds, rhythms, execution; better things will result from turning attention more insistently upon imaginings, beauty, life. Music is called the "Divine Art;" the "golden harps" make us dream of it as the art of Heaven. A proper use of our opportunities in Earth's School of beginnings may qualify us to enter Paradise with advanced standing in The Art of the Musician.

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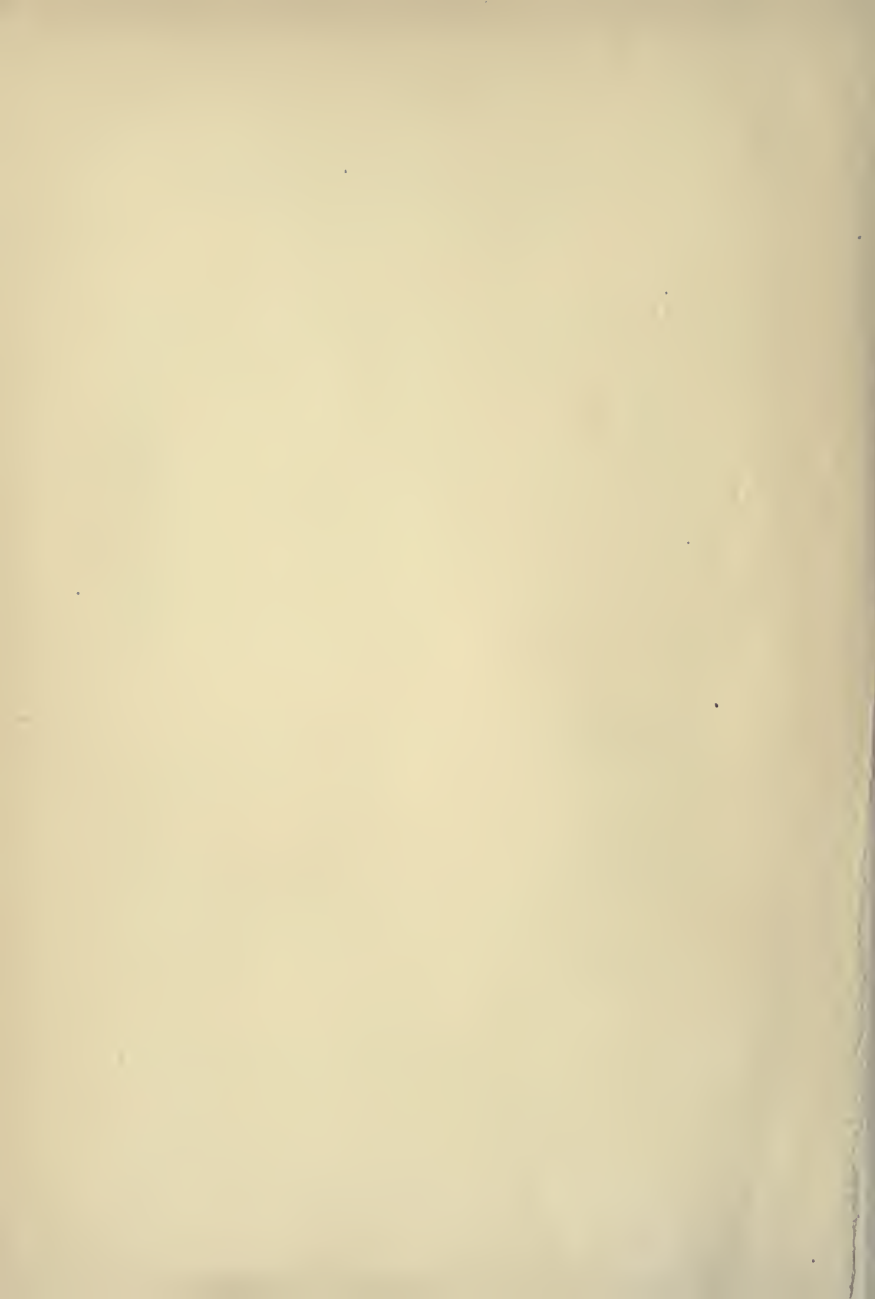
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